

ueue—
aking
uotes!

autifully polished
edy . . .
ing the bell."

—DAILY EXPRESS

enjoyed myself
anything. The
will be an
ense success
rywhere."

—SUNDAY CHRONICLE

ll of humour and
derness, with fine
ying by Donat,
borah Kerr, Glynis
ns."

—THE STAR

audiences all over
country are going
like it . . . A slice
real life that
been shouting to
put on the screen."

—THE OBSERVER

mely, courageous,
morous, human,
aginative...Grand."

—THE PEOPLE

HOW PERFECT OLD-OVER!

The first
Metro-Goldwyn-Mayer London Film
is the first on London's must-see
list these days! The crowds
are flocking and rocking
the huge Empire with happy applause
as it holds for a third big-money week!

ROBERT DONAT in
ALEXANDER KORDA'S production

**"PERFECT
STRANGERS"**

with **DEBORAH KERR**



Everybody loved Uncle Harry.... but nobody really knew him

He was kind, charming, respected. He lived an apparently conventional life.

Suddenly the bottom dropped out of his well-ordered existence. He became a man driven beyond endurance by two desperate women . . . to MURDER!

"UNCLE HARRY" is the sensational stage success that thrilled London and Broadway. Everybody said it couldn't be filmed. Universal takes pride in having made it into a fine motion picture, which G.F.D. is happy to offer to exhibitors.

TRADE SHOW

LEICESTER SQUARE THEATRE

To-day, Thursday, September 13th
at 10.30 a.m.

RELEASED OCTOBER 8th

by General Film Distributors Ltd.

127/133 Wardour Street, W.1



CHARLES M. FELDMAN
Presents
The Strange Affair of
'UNCLE HARRY'

Starring
GEORGE SANDERS
GERALDINE FITZGERALD
ELLA RAINES

with MOYNA MACGILL-SARA ALLGOOD
HARRY VON ZELL

Directed by ROBERT SIODMAN
Produced by JOAN HARRISON
Executive Producer: MILTON H. FELD



Kine^{matograph} WEEKLY

Thursday, September 13, 1945.

Vol. 343.

No. 2,004.

A "World Over" Tribute

THE KINE serves film people in all corners of the world. The following cable shows how our 2,000th issue was read in Portugal: WE JOIN WORLD OVER HEARTY TRIBUTE OCCASION "KINE'S" FORTY YEARS INCESSANT CONTRIBUTION FOR UNIVERSAL CINEMA BEST EXPANSION UNDERSTANDING IMPROVEMENT. SINCERE CONGRATULATIONS. — LISBOA FILME, PORTUGAL.

16-mm. Competition: C.E.A. Calls on Rank: U.S. Gives Up Army Units to Schools

TWO important moves to combat the threat of 16-mm. competition have been taken in London and the U.S.

In Washington, the U.S. Government has now solved the problem of the 40,000 surplus mobile projection units which have been supplied to the U.S. Armed Forces. American exhibitors feared that they might be a future source of competition. The danger has been removed. The Government is disposing of them to schools.

In London a joint meeting was held last week between officers of the C.E.A. and J. Arthur Rank, who dominates the sub-standard field in this country, at which the possibility of controlling the screening of 16-mm. films was discussed.

Exhibitors in the U.S. and Britain have been alarmed at the prospect that travelling units, using mobile projectors, would create serious competition in small-town patronage.

The screening of 16-mm. films so that there shall be no interference with the commercial exhibition of 35-mm. was fully discussed between the C.E.A. and Mr. Rank.

In the course of the talk the difficulties of stopping the competition were examined, and it was realised that a careful control by the industry itself was the solution.

Reference was also made at the meeting to the recent M-G-M announcement that in future that company would make negatives of all their films on 16-mm.—and also to the fact that the subject was under consideration by other U.S. companies at present.

It was agreed that there should be further discussions with the K.R.S. in which Mr. Rank would participate.

FORCES TO PAY FOR FILMS?

THE U.S. film industry's gift of films to the U.S. Armed Forces is to cease from October 31, cables the KINE's New York correspondent.

Thereafter, the films will no longer be free, but will be charged for on a per capita basis.

The KINE can now reveal that negotiations are at present going on between the Services Committee of the K.R.S. and the War Office for new arrangements for the showing of films to British and Allied Forces.

Never Been Free

Commercial films have never been given free to the British Army, but a nominal charge has been made.

The charge is extremely small, and does no more than defray their cost of the copy.

It is now felt in London that British film policy should be brought into line with American, and, following the decision to charge the U.S. army on a per capita basis, Jos. Friedman, of Columbia, head of the K.R.S. Services Committee, is conducting negotiations with the War Office on that basis.

A decision is expected to be reached this week.

O'BRIEN WANTS ONE FILM TRADE UNION

A BID by Tom O'Brien to make the National Association of Theatrical and Kine. Employees "one big union" of the industry is being put forward this week. The plan is to absorb members of other unions employed in studios and projection rooms in the N.A.T.K.E.

An invitation sent out two months ago to the A.C.T. to attend a meeting to discuss the project was rejected by the union concerned, which considers itself the only body understanding technicians' problems and able to handle them successfully.

Discussions are being undertaken with Electrical Trades Union representatives this week in Blackpool with a view to absorption of E.T.U. members.

A statement issued from the office of the N.A.T.K.E. states:—

"It is clear that Mr. O'Brien's policy is aimed at strengthening the ranks of all those employed in film production, to bring about a real unity, and to eliminate the outworn and inefficient system of four or five unions negotiating separately on different policies for a comparatively small number of workers. He believes this can effectively be done only by one union speaking for the whole."

The Big 25

As a member of the "big 25" of the Trades Union Congress Mr. O'Brien is in a position to press forward his plan, but the T.U.C., which has a committee to deal with such questions as transfer of members from one union to another, is not likely to come to a decision which will alter the position of the A.C.T.

The reason is that when a union has more than 50 per cent. paid-up membership of employees in a certain industry, the committee is unable to interfere with its autonomy.

A full National Executive Council of the N.A.T.K.E. was called

for yesterday (Wednesday) at Blackpool to give consideration and approval to the final draft of the national agreement to be presented to the C.E.A.

The draft includes items on Sunday opening policy, cinema gradings, union membership, and consultation with the T.U.C. leaders on these matters may take place.

U.S. OUTPUT DROPS

KINE. New York Cable

U.S. distributors are planning to handle considerably less product during the coming season cables the KINE. New York correspondent.

Eleven major distributors estimate that they will distribute between 430 and 450 features as against 470 in their current schedule.

Among the new films there is an emphasis on colour, music and comedy. There is a conspicuous absence of war themes.

C.E.A. Managers Section Scheme to Go Ahead

It was recommended to the General Council on Wednesday that steps be taken to form the proposed managers' section of the association.

Delay in putting the section into being is due to the need to receive notification of approval of the amended rule from the Government registration department responsible.

The rule was originally passed at the Annual General Meeting in April.

U.S.-FRANCE DEADLOCK IS ENDED

THE deadlock between American and French film interests is now ended.

In a cable from New York yesterday, the KINE's correspondent reports that the French have now decided to accept the first batch of Hollywood films since the deadlock occurred after VE-Day.

American newsreel executives recently returned to New York after their tour of Europe with the U.S. Army also disclose that the French Government has agreed to permit American newsreels to operate in open competition in France after December 15.

World-Wide Coverage

on

BRITISH MOVIE TONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2

Telephone: Temple Bar 2463 (20 lines)
Telegrams: Kine, Southernwood, Rand, London

Editorial Manager: A. L. Carter

Acting Editor: Connery Chappell

Associate Editor: James Benson

Advertisement Manager: A. H. Langford

Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain 30s. per annum, post free. U.S.A.—\$1 per annum, post free. Other countries, 50s. per annum, post free.

Wanted—Vital Statistics

THE question of film industry statistics is again in the news. It was raised by W. R. Fuller at this week's Council meeting, and this time with an implication more serious than the mere expression of a wish.

Referring to the proposed census of distribution to which the film industry is invited to give evidence Fuller pointed out the difficulties, due to lack of organised information, in answering this and any other official questionnaires which may be directed to the industry.

He intimated that legislation might well be introduced to penalise failure to reply to such questionnaires. This apparently is a possibility rather than a prophecy, but it throws into relief a problem that the industry must face.

Even for our own domestic needs there is urgent need of a statistical department. The tax campaign, for instance, could be far more efficiently fought if full figures were available to point the arguments with impressive detail.

The settlement of the charity collection problem which is now causing concern in some of the branches could be much more forcefully dealt with if complete figures were available for consideration.

The need applies not only to exhibitors. There is not a branch of the industry which would not be better off for such a permanently available service.

But it would be of little use for one section of the industry to set up a statistical department. There would always be incompleteness in those phases of the business where the interests of two or more sections overlap.

What is needed is a department that will embrace the needs of all branches of the industry. It is a service for the establishment of which all sections should get together. The use of organised statistics, which has been mooted unsuccessfully in the past, for general propaganda as well as for internal purposes, is incalculable. Now is the time for the industry to act with unity. The expense involved would soon be wiped off.

Long Shots

THE first peace-time holiday season is now coming to an end, and Wardour Street personalities are getting back to their tasks again: not, perhaps, with the bronzed brows which August sun normally produces, but with the comfortable feeling that dull and cast days at the seaside mean big business.

C.E.A. delegates are up in good force this week after the break in monthly meetings. A full agenda awaited committees on Tuesday, and the General Council on Wednesday. Prominent in the business was the recommendation to set in motion machinery for the formation of the managers' section, which, before long, should be going with a swing.

ANOTHER C.E.A. matter which, if not of prime urgency at the moment, must be considered before long is the regularising of entrants into the projection room. An apprenticeship scheme is to come before the C.E.A., and while this is a more difficult matter in the cinema industry owing to the small number of people employed in this department of cinema activity, it must be faced if the supply of projectionists is to be maintained.

EVERYONE connected with the production industry knows how hopeless is the studio floor-space bottle-neck despite the earnest efforts of the Board of Trade, and widely scattered promises. The fact remains that a promising production industry is being held up while studios are being wasted by what is now largely inessential work.

I picked up an angle on all this a few days ago, when I heard of a studio let at what must surely be regarded as a record figure for the British industry.

THE producer had cheerfully contracted to pay £1,500 a week for set building and £2,500 a week for the actual floor space for the production of his picture.

Topping this, he had a forfeit clause whereby he would have to pay extra if he exceeded his scheduled shooting time as the place was urgently wanted for further units.

Back before the war we thought £1,000 a week was a hot figure for a studio let.

THE Lord Provost of Glasgow, James Welsh, veteran of this business and still an active figure in Glasgow's entertainment world, will return in November when his period of office ends.

He plans to remain in municipal work and will thus be the second man to depart from a tradition that a retiring Lord Provost renounced all connection with civic work. Welsh, according to my Glasgow correspondent, is believed to have indicated that he will not accept the customary knighthood following his civic duties.

I HEAR that British National studios will soon be getting all the space required to meet an expanding programme.

Some stages will be derequisitioned in the very near future, which will give immediate relief. But it is also understood that extra stages are to be built as soon as possible. All of which should make Lou Jackson a very happy man.

IT has been found necessary to alter one of the provincial trade show dates for G.F.D.'s "Lady On a Train."

The film, which was listed as being at the Futurist, Liverpool, on October 2, will now be screened at the Trocadero, Liverpool, on Thursday, September 27, at 10.45 a.m.

RECENT violent storms at Newport submerged the dynamos of the Olympia. Manager A. R. Tilney and area engineer L. Marais, faced with the prospect of closing down, decided to try to find a travelling generator.

Some miles away they contacted John Wright, brother-in-law of Richard Dooner, a travelling showman who had the right kind of generator. He took his set to town and the show went on at 5 p.m. the same day as the storm broke. A very nice example of co-operation.

FEW civilians were aboard the *Aquitania* when she sailed for New York with eight thousand troops aboard.

Of the fifty civilians making this passage two are film personalities. One of them was James Fitzpatrick, the other was A. Grant, of the Rank organisation.

JACK COURTNEY, of the Gaumont, Camden Town, has been appointed acting hon. secretary of the Association of Theatre Organists in the place of Edward O'Henry, who has resigned to take up an appointment in Jersey.

Courtney's appointment will last until the next annual meeting of the A.T.O. due in the New Year.

Elise Granados has been co-opted on to the general committee.

MY remarks last week about the exclusion of the Press from the Birmingham C.E.A. branch meetings would seem to have had some results.

The matter aroused comment by at least one member, who is considering raising the question at the next meeting. I hope he will decide to do so. Responsible reporting never did the slightest harm—and if Parliament can be reported, I do not see why the C.E.A. cannot admit the Press.

A WELCOME visitor to these offices last week was E. Houghton (Teddy) Rockett, cinema veteran who was associated with Albany Ward and who now lives at Glebelands.

One purpose of Rockett's visit was to tell us that Glebelands had received a cheque from "Manager"—Rockett is not at liberty to

disclose the name—for £ as a result of correspondence on the Showmanship controversy in KINE.

MUCH speculation in the street about the B.B.C.'s box-office policy on the films. My information is that the organisation slowly but surely letting its hair down. It is actually becoming aware of the man in the street.

Many of us interpret Ewart Hodgson's appearance to night as a sign of the times. One thing is certain.

Exhibitors will not receive from Ewart the carping, destructive criticism which has marred many film talks on the recent As a market gardener knows onions so does Ewart know box-office.

NOT surprised that Clayton Hutton has left Eagle-Lee. His health has been poor for some time.

John Ware, who replaces him, is known in Fleet Street, Long Acre and Wardour Street.

I first knew him years ago, when he was newly up in London with ideas of the Great Yorkshire Note under his hat.

THE appointment is the latest development in John Myer's rationalisation of the complicated set-up of the Rank publicity departments.

John has these all in his charge, except for the circuits.

First sign of the co-ordination was the recent resignation of Harold Plaister from G.F.D. There was no official announcement, but Wardour Street did not let it go without comment.

INTERESTING news that gentle, long-haired John Baird, television pioneer, is to join the board of Capital and Provincial, the new theatre group.

The directors seem to think that big-screen television is just around the corner. I beg to differ.

But, anyway, it is pleasant to think of renewing acquaintance with Baird, a most likeable—and in some ways a most unlucky—man.

If one day he brings off something big, there are hundreds of us who will be delighted.

WAS much too busy last Friday to go down to E.N.S.A. to hear Basil Dean defending himself against his critics. The subject, although making fascinating reading in the nationals, hardly impinges on our industry, except where its film section is concerned.

On that film section the Wardour Street view is quite simple. I have not heard one single criticism of Ben Henry, who is considered to have done a good job of work in difficult circumstances.

WHEN will Whitehall make an official announcement that a public inquiry is to be held into the whole business? I ask this because the wholesale criticism of E.N.S.A. and its chief inactivity reflects badly against show business.

So the sooner the air is cleared up and proper ventilation is given to the alleged rights and wrongs the better for all concerned.

THE STROKER.

September 13, 1945

Close-Ups

by
—SCREENCOMBER—

Let Us Sing

NOWHERE has the news of the return to pre-war first niterie been greeted with greater enthusiasm than among the London mounted police. Here is a policeman's song to his horse.

more empty saddles in the old corral.

and me will ride again to glory, pal

enjoying, as of long ago, the flood light's glare.

ranging midst the nob's and such in Leicester Square.

though the howling fans outside may make things pretty rough.

round the free-eats counter things are always twice as tough.

no one gives and no one asks for mercy or for quarter—

or for beer or lemonade or glasses of cold water—

then at last the battered throng, deserts the buffet bar

's atomised right down to the last bead of caviar.

Battle is Joined

A FRONT line reporter, who spearheaded his way into the free buffet with the first wave of assault Free Eaters, at the Korda premiere, sends us the following dispatch, delayed because of the injuries he received on the buffet beachhead.

"As the first wave battered its way forward, hurling itself against the well-held buffet of prewar dimensions and urged forward by the light of lobster, chicken, hard-boiled eggs, sandwiches and snacks of infinite variety, the dauntless lady Gussie upheld the elan and dash of the Free Eaters by grabbing a glass, a bottle of Scotch, and a handful of sandwiches, sending the dazed and surprised defenders reeling.

"Unable to hold their positions against the immediately oncoming second wave, the defenders staggered and retreated in confusion and panic. Meanwhile, the battering and bottling debutantes and their melting ma's with their willing ma's, overwhelmed the enemy position, sweeping all before them.

"Last in were the film critics who suffered severely through their lack of training in such blitz tactics."

Turn on the Eat

WHILE the exploits of the Free Germans, the Free Bulgarians, the Free Italians and the Free Poles, have been extensively publicised, the work of the Free Eaters has been obscured by a veil of security reasons.

The veil, with the abolition of censorship, has now been lifted and something of the work of this countless band can now be told. The Free Eaters are an elite corps of society leaders, who, before the war, and their way from Charity premiere to premiere, via a series of Fork Luncheons, Press receptions and first night free buffets,

Trade shows on pre-war lines are starting again. There are evening shows and clashes of important screening dates. The old tendency to concentrate all shows between Tuesday and Thursday continues. Is this to the best advantage of the viewers, the exhibitors, and, finally, the renters? Or could shows be spread more evenly to everyone's advantage? Josh Billings, senior "Kine." viewer, thinks that arrangements could, in fact, be improved considerably. He points out that by suitably arranging the diary all clashes could be avoided.

Wanted—An Official Trade Show Diary to Avoid These Clashes!

By
"JOSH" BILLINGS
"Kine." Senior Viewer

THIRTY odd years ago trade shows were invented by distributors and producers as a means of displaying their wares before the circuits—such as they were—and independent exhibitors.

Since then the business of trade shows themselves have grown and grown; they have become Occasions. At the end of the silent film era they were so important that musicians were employed to write special music for them; pageant masters gave them prologues. Trade practice gradually gave them dress shirts.

But there is no denying the fact that they have sometimes got out of hand; they have, as it were, defeated their own purpose.

So, to-day, I propose analysing the whole question of trade shows, for the time is opportune. With the end of the war the old tendency to "boost" the trade show for the sake of the Trade show as it were, is showing itself again.

Now, writing as a professional viewer, I want to start off by making the point that trade shows, wrongly handled, can be a source of frustration to the very people they are supposed to help.

One of the reasons is the extraordinary indifference of the renters to wholesale and, in many instances, disastrous clashing. Before the war, during and the few brief days following trade shows have overlapped with melancholy and monotonous regularity.

Now, why, with a powerful organisation of their own, do the renters permit films to be shown to their potential customers, the trade Press and reviewers in circumstances that they know will not permit of a wide attendance? Is it because most films have already been booked? It is, of course, a fact that practically every cinema in the country is a tied house.

Why Trespass?

ON the other hand, if the trade show is genuine, why pick the other fellow's date? There are five working days in a week, yet most renters are not interested in Mondays or Fridays. Tuesday is their heart's delight, and how they flog it!

And while we are on the subject we would like to ask the distributors why a crowded Tuesday, Wednesday or Thursday is considered better than a clear Monday or Friday? But let us be fair, not all renters deserve criticism or castigation. Twentieth Century-Fox, M-G-M, and Paramount, who, by the way, have at last discovered the freedom from opposition offered by

Fridays, have their own private theatres and give the Press, exhibitors and independent viewer the choice of two shows a day. This is tremendously appreciated. Others could follow suit if only they would purge their mailing list of dead-heads.

Incidentally, guess which renter has the longest free list?

The return to night shows, loudly heralded by M-G-M's premiere of "Perfect Strangers" (registered as a trade show) makes the question of clashing even more urgent. Remember the good old pre-war days when there were frequently two in one evening, one at 6.30 and the other at 8.30?

To my mind, the night show too often gives a free show to a mixed bag of celebrities and dead-heads—thus depleting the box-office—and serve little useful purpose.

A year ago, with the doodle-bug menace at its height, society and

the dead-heads would not have accepted a night show invitation with alacrity, but London circuit staffs, independent exhibitors and reviewers remained on the job.

Surely, their services rendered entitle them to some consideration and reward. Moreover, with a 5,000-seater to play with, a renter has a grand chance to invite young members of the trade and encourage them to become film-conscious without heavily sacrificing seats or revenue for charity. Some good then could come out of night shows, although we are still frankly hostile.

But to get back to the daily trade show muddle, there are 50 full working weeks in a year and each contains five full working days. These split into morning and afternoon shows permit 500 trade shows a year without a single clash.

Can't the K.R.S. and its members, for the sake of their own product, as well as the comfort and efficiency of exhibitors and reviewers, devise some means whereby these clashing can be permanently avoided?

The Press shows do not clash because the renters, the theatre owners and the critics have established a clearing house. Here is a workable idea. Why not profit by it?

Within the Act

SURELY a trade show is not really a trade show—except within the spirit of the Act—if its time and place prevent a full representative body of exhibitors and reviewers from attending! More important still, it is not, as we have already stated, good business or salesmanship to overlap. Anyway, outputs wax and wane and the renter, although on top to-day, should, if he cherishes his goodwill, remember that the little fellow may be of some use some day.

Let us then, once and for all, end the overlapping of trade shows.

On second thoughts, the C.E.A., like the K.R.S., has never shown a great concern for the trade show muddle. We would like to know how the average member competently cover six and eight in one day?

Before we close, we hasten to point out that our protest against the trade show mix-up is not based on any personal grudge. Sure, we have suffered personal inconvenience by it—who hasn't?—but it has always been our happy and fortunate experience that whenever we have asked M-G-M or any other major or minor renter for a favour it has been promptly granted.

The protest is purely in the interest of the industry as a whole.

Re-issue from the "KINE."

J. ARTHUR RANK wants to see an inter-change of stars between countries. This scheme was suggested by the KINE, as part of the Industry's post-war reconstruction after the Great War (1914). A note appeared in the KINE editorial on November 28, 1918:—

"What we are concerned with is the new condition which the war has created, which should open up an entirely new field for the French and British kinema Industry.

"Millions of Englishmen have spent the past four years more or less in contact with French people—and, of course, the French nation has seen and known the Englishman. . . .

What is wanted is good, strong, homely stories laid in both countries—domestic, not war stories. Let the English parts be played by English players and the French by French.



Peggy Ryan and Johnny Coy as they appear in G.F.D.'s *ON STAGE EVERYBODY*

Italy Accepts Hays Code!

"Kine" Cable from "Motion Picture Daily," New York

NEWSREEL HEADS, back from their European tour with the U.S. Army, disclose that transportation problems and other difficulties prevent the ending of the pooling arrangement between newsreels abroad.

THE ITALIAN industry is adopting the American Production Code.

ST. LOUIS circuit owner, Harry Arthur, is launching new distribution company about November, backed by key city independent circuit owners.

CARL LESERMAN has resigned from post as U.A. sales manager and is joining Howard Hughes Productions as executive.

KENNETH YOUNG becomes president, P.R.C. Pictures, succeeding Leon Fromkess, who has resigned.

THE MEXICO strike against American distributors over a 50 per cent. salary increase has ended with distributors agreeing to give 32 per cent. rises in salary.

THE GOVERNMENT is ending the ban on theatre remodelling with new construction ban ending in a few days.

HAL THORNE resigns as 20th Century-Fox's national advertising and publicity manager.

CHARLES EINFELD resigns as Warner's national advertising and publicity director, and will produce.

STAGE and screen actor Frank Craven dies in Hollywood at the age of 70.

RAW STOCK situation is further eased, with pre-war raw stock levels returning to companies.

B.B.C. Adopts a New Attitude Towards Film Criticism

PRESS CRITIC CHANGES: ROBERTSON SUCCEEDS HARCOURT SMITH

KINE. Staff Reporter

THE announcement that Ewart Hodgson, film critic of the *News of the World*, is to talk at the microphone to-night is the first sign of a new approach to films by the B.B.C.

In the past, few of the film men of the big circulation papers have spoken on the air.

It is understood that Jympson Harman, of the *Evening News*, who, with twenty-four years with that paper, holds the film critics' long service record, is supplying material for a Sunday night programme dealing with "Romantic Moments," including suitable scenes from films, to begin soon and to run indefinitely.

This is additional emphasis of the B.B.C. changed attitude.

In Wardour Street, where relations with the film critics deteriorated over the past few months, as articles and correspondence in the *KINE*, have emphasised, there is watchful interest not only in the latest B.B.C. moves but also in recent staff changes in Fleet Street.

Most intriguing to Wardour Street is the news that Simon Harcourt Smith, of the *Daily Mail*, has resigned.

Harcourt Smith's criticisms frequently embarrassed Wardour Street.

He is being replaced by Mrs. E. Arnot Robertson, writer of novels such as "Four Frightened People," who works at M.O.I.'s Films Division.

Her broadcast film criticisms at Sunday lunchtimes caused a good deal of feeling in Wardour Street a short time ago, and her remarks were even discussed at an informal meeting of film executives.

Also contracted to the *Daily Mail* is Norah Alexander, late of the *Sunday Pictorial*, who, having filled in the gap between the departure of Harcourt Smith and the arrival of Arnot Robertson, will do a show business gossip column. Dennis Myers, feature writer, takes over Norah Alexander's job at the *Pictorial*, at least temporarily.

HUTTON LEAVES: WARE JOINS

E. T. Carr, managing director of Eagle Lion Distributors, announces that Clayton Hutton has relinquished his position as manager of publicity to the company owing to ill-health.

Mr. Carr announces the appointment of John Ware to position of publicity manager.

The directors of Business Publications have agreed to release Ware very shortly to take up his new position.

He is at present editor of *Advertisers Weekly*, prior to which he has extensive film experience, being publicity director for Warner Bros. (England).

Harold Plaister, publicity man for G.F.D., also in the Rank group of companies, resigned a fortnight ago.

Industry's Roll of Honour

THE KINE, is compiling the Film Industry's Roll of Honour in which will be included the names of all men and women from the business who gave their lives during the war.

Hundreds of replies to last week's request for particulars are reaching these offices from business houses and organisations representing all branches of the industry.

If you have not already forwarded particulars about your employees or colleagues who were killed during the war you should do so as soon as possible. Letters marked "Roll of Honour," should be addressed to the editor, "KINEMATOGGRAPH WEEKLY," 93, Long Acre, London, W.C.2.

COATED LENS FOR PROJECTORS ARE HERE

No Reflexion Loss

COATED lenses for projectors are the first post-war additions to projection technique. Two old-established firms announce their introduction—Kalee and Ross.

Lens coating has been employed for other branches of optics, such as binoculars and camera lenses, since just before the war. The adoption of coating for the projection lenses is a new use, and serves the same purpose, that of preventing light being wasted by reflection losses. The result of this is a higher transmission and a consequent crisper and brighter screen picture.

Some details of the Kalee bloomed lens appear on page xvii of the *IDEAL KINEMA* supplement to this issue.

Kalee "bloomed" lenses are marketed by G.-B. Kalee, and Ross coated lenses by Pathé Equipment.

Kodak's Two Million

A net profit of 11,043,307 dollars, after U.S. and foreign taxes have been paid, is shown in the Eastman Kodak report for the 24 weeks ending June 16. The corresponding figure for last year was 9,224,506 dollars.



Michael Redgrave has a leading role in Ealing's *DEAD OF NIGHT*. Trade shown recently

1907—1945

Complete Coverage of the Industry

Net Sales Statement

9th August, 1945

We have examined the Company's accounts and records relating to the fifty-two weekly issues of

Kinematograph Weekly

from the 6th July, 1944 to the 28th June, 1945, inclusive and we certify that the average NET WEEKLY SALES for the period, excluding free and voucher copies, and after deducting all returns received during the period, were

4,775 Copies.

We have examined the Company's accounts and records relating to the twelve monthly issues of

The Ideal Kinema

from July, 1944, to June, 1945 inclusive and we certify that the average number of copies distributed each month during that period as a supplement to "KINEMATOGGRAPH WEEKLY" (including additional copies sold, but excluding copies distributed free and voucher copies of "KINEMATOGGRAPH WEEKLY") was

5,103.

Yours faithfully,

(Signed) FRANKLIN, WILD & CO.
Chartered Accountants.

Orient House,
42-45, New Broad Street,
London, E.C.2.

YOU'VE HAD MANY BIG

Battle Dances



SUCCESSES ...

BUT MISTER THERE'S ONLY ONE

MR. SKEFFINGTON

33% ahead of "Now Voyager," 22% ahead of "Old Acquaintance" in 4 phenomenal weeks at Warner Theatre. Pre-release flashes report ABSOLUTELY ALL-TIME BEST at Bournemouth, Blackpool, Hove, Southend, Bexhill, Worthing, Hastings!

**WARNERS
...from WARNERS**

*Susan's Affairs are
Everybody's "Business"*



FOUR JOANS
Local Cinemas' New Films

These films are released in cinemas north-west of the Thames this week, north-east the following week, and then south of the river

* Means suitable for all the family:
* "The Affairs of Susan": Joan Fontaine is brilliant in four different aspects of the same fascinating woman in her love affairs with George Brent, Dennis O'Keefe, Walter Abel, and a newcomer, Don DeFore. Delightful comedy

Jympson Harman.

EVENING NEWS.

Paramount's

The Affairs of Susan

BEATS ACADEMY AWARD WINNER

Going my way

ON ODEON NORTH-WEST LONDON RELEASE



SHE'S GOT Paramount's PRIZE-WINNING WAYS!

September 13, 1945

NEW LAW WILL CONTROL CHILDREN IN FILMS

MENTMENT of the Children and Young Persons Act of 1933 to allow the employment of children in film studios is to be undertaken as soon as Parliamentary business allows. An amending bill is likely to be introduced early next year.

The discussion has been reached following a consultation between representatives of important government departments and of film organisations held this week. Taking part in the discussion were representatives of the Ministries of Education and Labour, the Home Office, the Scottish Office, the Factory Inspectors' Department, the British Film Producers' Association, the Association of Short Film Producers, Gaumont-British Instructional, the Film Artists' Association, and Actors' Equity.

The discussion revolved around the framing of provisions to allow the employment of children in film studios and the necessary safeguarding of their welfare.

The scope of the protective requirements will cover the children's location, hours of employment, rest periods, classrooms, teachers and chaperones, meals, heating and conditioning of dressing-rooms, etc.

£135 for the C.T.B.F.

Cecil Bernstein has sent £135 17s. 5d. to the C.T. Benevolent Fund, as the result of a Midnight Movie given on behalf of the Bognor Regis branch of the British Sailors' Society. Harold Philpot loaned the Theatre Royal and "Waltz Time" was the feature of the occasion.

Irving Bosco, accompanied by Mrs. Bosco, President of the Cinema Veterans' Society, recently visited "Glebelands." Tommy and Mrs. France, with Reginald C. Bromhead, President of the Benevolent Fund, met the guests. Mr. Bosco later sent £60 for "Glebelands" and the Fund, in appreciation of his visit.

Paramount Has New Telecaster Design

Intense experiments are going ahead in the U.S. in the field of television, state a KINE cable from New York.

The latest development is that Paramount says that it is building a theatre telecaster which will receive telecasts on film.

The telecast will be developed, printed and projected all by one machine.

"Sport and Country"

Renown's new acquisition, "Sport and Country," which deals with many of the sporting aspects of English life, has been booked to the A.B.C. circuit for release on October 1.



James Dunn and Lucian Littlefield in a scene from *CARIBBEAN MYSTERY* (20th-Fox)

Film Industry is Asked for Statistics by Government

STATISTICS of the film industry which have always been difficult to obtain are likely to be required by Government order in the near future.

At Wednesday's C.E.A. General Council meeting a note by W. R. Fuller, General Secretary, outlined the way in which the request for distribution statistics could be met.

It added: A committee has been appointed to advise and report upon a proposed census of distribution and an invitation has been extended to this association to give evidence. We are not the only trade with very inadequate statistics.

"It is appreciated that there is little chance of obtaining statistics where they do not exist, by voluntary methods, and the committee's report will no doubt lead to a suggestion that legislation be introduced to give whatever body is subsequently appointed, powers to issue questionnaires with a penalty attached in the event of failure to return duly completed."

The letter of invitation from the Board of Trade points out that similar censuses in Canada and the United States include amusements in their scope, and asks if the C.E.A. would be willing to offer written evidence both on the wider aspect of public benefit and the interests of members of the cinema industry.

It is not thought likely that a complete census of distribution will be undertaken within the next three years.

A lengthy list of points on which information might be required is enclosed, but this is general and many of the points do not apply to the film industry.

A similar letter has been addressed to the secretary of the K.R.S.

C.E.A. Asks for Reduced Billing Charges

"INCREASES ARE REASONABLE"—B.P.A.A.

FACED with a demand for higher bill-posting charges, members of the C.E.A. appointed a deputation to meet the British Poster Advertising Association.

The report of the deputation was before the General Council yesterday (Wednesday).

In the report it is stated that the poster association felt it had very good grounds for the increase. A compromise on prices at 2½d. per posting per four-sheet was suggested, but the President of the B.P.A.A. has indicated by letter that it cannot request David Allen and Sons Bill-posting to amend their proposals for an increase of charges which compare reasonably with charges made in provincial towns.

The C.E.A. deputation indicated that a refusal of the compromise might lead to a discontinuance of the use of posters by some members, and the report states that it is open to members to consider this aspect if they so desire.

In the London area, where special conditions obtain, discussions have proceeded more satisfactorily, and revised rates are under consideration by the London and Home Counties Branch C.E.A.

More Paper for Posters

A C.E.A. deputation has waited upon the Ministry of Supply to ask that the present restrictions on the use of posters should be withdrawn and that an increased allocation of paper should be made available for every cinema, so that the gratuitous distribution of monthly programmes could be resumed.

The Ministry of Supply indicated that there was every probability of a greater supply of paper about November and promised to give sympathetic consideration to the representations made.

Birmingham to Swell Its Comforts Fund

So far demobilisation has not reduced the number of "boys and girls" in the Services on the Birmingham Film Trade Comforts Fund. Some 87 former members of local film trade staffs are still receiving a monthly gift of ten shillings.

Chairman "Vic" Jones (20th-Fox) and his fellow-committeemen are anxious to continue this work. To do so the fund must be augmented, and "Vic" welcomed the news that despatch managers Ray (Warner Bros.) and Davenhill (Butchers) had undertaken the task of organising a dance in an effort to do so. This will take place at the Market Hotel, Station Street, Birmingham, on Friday, September 21. Tickets can be obtained from local renting houses.

FILMS ABOUT POST-WAR BRITAIN

Members of the Film Producers' Guild have several pictures in production.

Verity Films' "Letter from Britain," Cossar Turfery's production for the British Council about the Canadians in Britain, with Robert H. Lapresle directing, is now in cutting rooms.

Charles de Lantour commences shooting Greenpark Productions' "Downlands" in Wiltshire—the fifth in Ralph Keene's "Pattern of Britain" series. Julian Wintle, supervising editor of the Guild, has "West Riding" (for British Council) and "Fenlands" (for M.O.I.) in his cutting rooms. The music for "Cyprus" (for M.O.I.), which is also in the cutting rooms, is to be written by Michael Coccayanis, the B.B.C. Greek musical expert.

Cecil Musk Productions is casting for "Focus on the Future" series—"Where Shall We Work?" featuring Sir William Beveridge, and "Can We Be Rich?" featuring Geoffrey Crowther.

The Horizon Film Unit continues shooting on the series of "Road Safety" films in Preston.

Local authorities are being asked by Mobile Cinema Services to arrange for films for publicity purposes recording the growth, development and activities of their towns.

C.

Midland Exhibitors Produce Six-Point Plan to Settle Film Hire—"No 50 Per Cent. Bookings"

BIRMINGHAM

BIRMINGHAM exhibitors—at a special meeting—have approved a six-point plan for film hire; but circuit representatives abstained from voting on it.

This was revealed in the report of the Birmingham and Midlands Branch of the C.E.A. The special meeting was followed by the ordinary monthly branch meeting. This resolution was considered and approved, "the circuit representatives abstaining from voting":—

"The Birmingham and Midlands Branch recommends that—

1. Special small kinema terms should be available on all programmes and all films.

2. Any booking exceeding 40 per cent. should be for a complete programme.

3. No programme should be booked on a straight 50 per cent.

4. A complete programme should include a second feature, or an adequate allowance should be made.

5. That all subsequent runs should be booked on a lower percentage than first runs.

6. Co-operative booking should be permitted."

Bars Procedure

The procedure in dealing with "Inequitable Bars" was again discussed at the ordinary meeting. At the previous meeting in June the branch considered that in any area where there were a number of disputes the preliminary negotiations should take place locally, and that circuit representatives Commander Jarrett, A. Brown and Earl St. John should be asked to come to Birmingham for first interview. It was thought this procedure would save a great deal of wasted time.

They were invited to come to Birmingham. Commander Jarrett replied that he thought it would be cutting right across the arrangement on the question of bars in the Birmingham area to handle it in the way the Birmingham branch suggested. He would be pleased if the Birmingham exhibitors would arrange in the first instance to deal with the film booking department of A.B.C. direct.

Earl St. John regretted that it was impossible for him to come to Birmingham, but he would be pleased to see anyone in connection with this matter in London.

Mr. Brown, of G.B., replied that they had asked Mr. Mitchell, their divisional superintendent for the area involved, to attend to these matters on their behalf.

There was a lengthy discussion on procedure, and the general opinion was that if Commander Jarrett and Earl St. John were unable to come to Birmingham a representative of their circuits should be nominated to deal with the matter in Birmingham.

It was unreasonable to ask the large number of members involved to make special journeys to London when in all

probability the matter would subsequently be referred to the branch committee sitting in Birmingham where the circuit representatives would be required to attend.

Eventually, the delegates were requested to raise the matter at the next meeting of the General Council.

Sunday Opening

DIFFICULTIES regarding Sunday opening conditions in towns near Birmingham were also raised.

It was stated that the refusal of the Wednesday Licensing Authority to modify conditions in Sunday licences barring children under 15, had been referred to the Legal, Finance and Parliamentary Committee.

Norman Hart, solicitor to the C.E.A., had been in correspondence with the Town Clerk, but the licensing authority still declined to make any amendment.

The matter is to be further considered by the Legal, Finance and Parliamentary Committee who will make their recommendation to the General Council.

Dudley cinemas had been advised that the charity levy which at present is 2d. per seat should, at the next renewal, be 2d. on seats at 1s. or less, and 3d. on seats more than 1s.

It was decided that the increase should be resisted.

E. Mitchell (G.B.) reported that with the Chairman and E. B. Gold he waited upon the Smethwick licensing authority to protest against the hours of Sunday opening which, without the exhibitors being consulted, had been altered from 3.30 to 8.30 to 6.0 to 10.0.

The deputation was given a courteous hearing, but the licensing authority would not agree to any amendment.

Meeting the Justices

DURING the war the Joint Committee of the branch and the Birmingham Justices has been in abeyance. A letter from the Clerk to the City Justices enumerating items which the magistrates desired to discuss with the exhibitors resulted in the appointment of the following committee:—

B. T. Davis (chairman), Capt. S. W. Clift, L. C. Holderness, Lieut.-Col. S. K. Lewis or E. B. Gold, A. W. Rogers or A. G. May, with B. C. Muggleton (secretary). Those members will meet the Public Entertainments Committee to-morrow (Friday), when they will also raise other matters affecting the Trade in the post-war period.

It was also decided to instruct

N.W. BRANCH TO ASK FOR CHILDREN'S VJ-MATINEES

North-Western branch, at their meeting at Liverpool on Friday, September 14, will consider the question of a joint application to the licensing magistrates for a special matinee for children in connection with Victory celebrations.

Other items on the agenda are: Report of meeting of Conciliation Committee with N.A.T.K.E. representatives concerning Sunday opening conditions at Crewe, St. Helens and Southport.

Changes of nominees: Park Palace, Liverpool, from I. Smith to F. J. Turner; Premier, Widnes, from J. Harrison to R. H. Godfrey (director).



Michael O'Shea and Lloyd Nolan head the cast of 20th-Fox's *CIRCUMSTANTIAL EVIDENCE*, which has been trade shown

RECORD COLLECTION SHOWED THE POPULARITY OF CAPT. CLIFT

Roderick Baker to apply for the renewal of all kinema licences in the city at the forthcoming annual theatre sessions on October 18.

Commenting on the last meeting of the General Council, Lieut.-Col. S. K. Lewis referred to the presentation to Capt. S. W. Clift. The amount collected was a record and reflected the high esteem in which Capt. Clift was held and the outstanding manner in which he had fulfilled his duties as President.

Sunday Films

H. F. CORNFORTH (Greater Scala) reported that at its monthly meeting the Sunday Films Committee found that with one exception all the films reviewed were suitable for Sunday showing.

The members discussed and accepted the recommendation of the Emergency Committee regarding the continuance of the annual kinema collection on behalf of the *Birmingham Mail* Christmas Tree Fund, or alternatives.

A sub-committee consisting of the Chairman (B. T. Davis), A. G. May,

L. C. Holderness and the secretary was appointed to consider the arrangements.

£2,500 in Hand

IT was decided that the collection for the British Sailors' Society should be closed, and a cheque for £2,587 2s. 11d. on hand be sent to W. R. Fuller, General Secretary.

A balance in hand of £122 10s. on the Branch Entertainment of Wounded Servicemen Fund was announced. It was agreed that a cheque for this amount should be sent to E. C. Thomas, hon. secretary of the Alexandra Musical Society, to be applied in meeting the cost of the transport of such personnel to entertainments and for the supply of duty free cigarettes to Service hospitals in the Birmingham area.

Subject to the discretion of the managements concerned, the following requests for publicity by the exhibition of slides were approved: Birmingham Savings Committee Thanksgiving Week, Ministry of Labour and National Service Home Helps and the Birmingham and Midland Limbless Ex-Service Association.

C.M.A. Holds its A.G.M. WOMEN'S DISCUSSION GROUP SAYS FILMS ARE TOO LONG

The annual conference and election of office bearers for the ensuing year of the C.M.A. is being held in Glasgow on Sunday.

Robert George, of Glasgow, will be the new president of the C.M.A.

Delegates from all over the country are meeting in the North British Hotel for conference in the morning. It is expected that Lord Provost James Welsh will be present.

Golfing Club Fixes Challenge Date

Members of the Cinema Trade Golfing Society will compete on October 4 for the Jack Ellis Perpetual Challenge Cup. The competition will be held over the Skerries Golf Club course, Dublin.

Whitley Bay Business and Professional Women's Club has been discussing the future of kinema entertainment.

It was urged that women have not the time to spend three hours at the kinema. They would welcome more "news theatres."

They advocated "... some form of Government subsidy to enable individuals or groups within the film industry to experiment in raising the standard of the average production, and in breaking the profit monopoly that always plays safe in its conception of what constitutes good entertainment."

Also they urged that it would be a progressive move to ban all young children from the ordinary kinema shows.

September 13, 1945

A.B.P.C. Annual Report Will Influence Kinema Market

By Our City Editor

THE annual report of the Associated British Picture Corporation will be issued next Wednesday. It is about six weeks later than last year and is awaited with considerable interest owing to:

- 1) The definite appointment of Philip Warner as chairman.
- 2) The dividend increase from 10 per cent. to 20 per cent.
- 3) The start of dividend payments to its subsidiary Union Cinemas.

Considerable progress in the integration of the group has evidently been made, and shareholders are eagerly awaiting information about the group's post-war plans.

It is hoped also that Sir Philip will make some reference to the probable effects of Lend-Lease on the British film industry.

Seen's annual report is likely to come out the week after next. It is expected to show little change from the position built up in recent years.

NEW PRIVATE COMPANIES

Luciclean, Ltd.—Registered August 21. Capital, £1,000 in 1,000 shares of £1 each. Kinema and theatre cleaners. The first directors are Livio Borra and G. B. Wall. Solicitors: J. E. Lick and Son, W.C.1.

Elsam, Mann and Cooper, Ltd.—Registered August 22. Capital, £1,000 in 1,000 shares of £1 each. Producers of commercial and industrial photographs. The first directors are Frank H. Elsam, 14, Old Road, Crosby, Liverpool 25; Albert W. Mann, 12, Shore Road, Ainslie, Southport; Leslie J. Cooper, 17, Albion Avenue, Wallasey; Griffith O. Jones, 2, Langham Street, Liverpool 4. Registered office: The Temple, 24, Dale Street, Liverpool.

General Technical Services, Ltd.—Registered August 24. Capital, £2,000 in 2,000 shares of £1 each. Photographers and manufacturers and dealers in apparatus. The directors are Carl W. Hansel and Annie E. Hansel, both of 1, Broadham Road, Bedford; Dorothy M. Reynolds, 5, Hunters Grove, Bedford; Annie E. E. Armstrong, 62, Arps Street, Bedford. Solicitor: J. R. M. G. Gars, 275, Leigham Court Road, Bedford. Registered office: 27, Chancery Lane, Bedford.

Stanwood Art in Publicity, Ltd.—Registered August 27. Capital, £1,000 in 1,000 shares of £1 each. Publicity agents. Advertising contractors, kinematographers. The directors are Stanley Wood, 4, Queens Close, Hershon, Herts; artist: Alex Wood, 15, Parkland Road, Romford; artist. Secretary: H. Baker. Registered office: 57, Haydon Street, S.W.1.

Bellairs, Ltd.—Registered August 31. Capital, £5,000 in 5,000 shares of £1 each. Theatre and cinema managers. The directors are E. E. Morgan, Yew Tree Upper Park Road, Belvedere; W. Gale, Westbrook Cottage, Nork Hill, Ipswich; J. L. Shakespeare, 10, Quay, Burnham-on-Crouch. Solicitors: Malkin, Cullis and Co., 10, Arthur Street, E.C.4. Registered office: 10, Arthur Street, E.C.4.

Bertram Montague, Ltd.—Registered August 1. Capital, £1,000 in 1,000 shares of £1 each. Kinema and circus managers. The directors are Bertram Montague (formerly "Marks"), 6, Asham Gardens, Brighton; producer: Geo. B. Nye, 68, Garry Road, S.W.2. production secretary. Registered office: National Cinema, 66, Wardour Street, W.1.

Wallis' Next for Paramount

FILM SHARES REMAIN VERY QUIET



Joseph Cotten and Cecil Kellaway in *THE LOVE LETTERS*, a Hal Wallis production for Paramount

BUSINESS in the kinema share market during the past week was mainly confined to specialists buying and selling of individual securities, with no general trend. As far as the big groups are concerned, there was little material alteration in the equities on balance.

Elsewhere, buying developed in Cinema Television "B" ordinary, which advanced 9d. to 3s. 4½d., and of Stoll Theatre Corporation, which put on 2s. at 18s. 1½d., following the announcement of big increases in some of the subsidiary companies' dividends.

On the other hand, profit-taking developed in Sound City 6 per cent. pref., which fell back 1s. 6d. to 15s. 9d. P.C.T. 7½ per cent. "A" pref. were also a flat feature at 30s., against 31s. 9d. a week earlier.

A.B.P.C. 4½ per cent. debentures were a firm feature with a rise of £2 to £106, while A.P.P.H. ordinary gained 6d. at 26s. 9d., and Madam Tussauds pref. ordinary a similar amount at 23s. P.C.T. Construction 7 per cent. pref. at 26s. 9d. were 7½d. lower.

Blackpool Entertainments receipts from Associated British Cinemas for the year to March 31 last amounted to £5,273, which was paid as a preference dividend, leaving the carry forward unchanged at £1,169.

Baird Joins Board of C. and P. News Theatres

JOHAN BAIRD, television pioneer and expert, has joined the board of Capital and Provincial News Theatres.

In view of the importance of television developments in the near future, the board takes the view that prospects of the company have been further strengthened by the addition of such an expert.

J. Diamond, chairman, made the announcement at a special meeting of the company last Monday, called to adopt a resolution providing for a new Article of Association to give Samuel Seeman a ten-year directorship and sole managing directorship of the company.

The resolution was passed unanimously.

Samuel Seeman's contract commenced on June 25 last. During the period he will not be subject to retirement by rotation, which is the normal procedure for directors. Nor will he be liable to be removed from office or seek to hold office as managing director otherwise than by the terms of his agreement or by virtue of certain other of the company's Articles of Association.

SHEFFIELD'S NEWS THEATRE OPENED

Sheffield's first news theatre opened on Saturday with a programme of three newsreels, a documentary, "The March of Freedom," a travel talk and a cartoon.

There were large audiences.

The news theatre was formerly the Electra Palace Cinema, and extensive alterations have been carried out and new carpets, seating, and sound equipment was installed.

Shows—to last 75 minutes—are continuous for 10.30 a.m. on weekdays and 6 p.m. on Sundays.

J. MacKinnon has been appointed manager.

GENERAL THEATRE PROFITS DROP

DETAILED figures reveal that the combined trading profits of General Theatre Corporation for the year to March 31 totalled £430,084, decline of £87,920 from the 1943-44 figure.

Reimbursement to Gaumont-British Picture Corporation of management expenses and remuneration again requires £35,000, depreciation takes £52,181 (compared with £55,695), deferred repairs provision £15,470 (£17,000), interest on debentures £131,832 (£136,177).

Tax provision is £49,361 less at £138,907.

A total of £377,737 (£438,623) falls to be deducted from the group trading profits. Net profit is thus £27,034 lower at £52,347. Preferred Ordinary dividend (already known) is maintained at 9 per cent., less tax.

Union Cinemas Full Report

The full report of Union Cinemas shows trading profit after E.P.T. of £492,765. After war expenses and payment of the initial dividend of 2½ per cent. the balance forward is raised from £146,305 to £229,308.

The balance sheet shows that the pre-merger (with A.B.P.C.) loss of £3,114,355 carried to Suspense Account has now been raised to £975,107.

A Bristol mother has been complaining in the local Press that she is charged full price for her child when she goes to the cinema on Saturdays.

SHARE MARKET

	This Week	Move-ment
African Theatres Ord.	75 7½	
Assoc. Brit. Pic. Corp. 5	21 6	
Ord.	28	6
6% Pref.	£106	£2
4½% Debs.	26 9	6
A.P.P.H. Ord.	22	
Brit. & Dom. Films (12)	12 9	3
Brit. Lion 7½% Pref. 10	5 4½	1½
Capital Prov. News 5	3 4½	9
Cine. Television B. Ord.	4	
Dufay-Chromex 5 - Ord.	19 6	1½
Gaumont British Ord. 10	9 4½	1½
"A" Ord. (5)	23 6	
5½% 1st Pref.	£103	10
4½% Debs.	12 6½	
General The. Prefd. (6 8)	£105	
6½% 1st Mort. Deb.	8 10½	
Ki. Cam. (5 -) Ord.	3 3	1½
Mde. Tussaud 1 - Def.	23	6
£1 Prefd. Ord.	39 6	
Moss Empires £1 Ord.	23	
£1 Cum. Pref.	38	3
Odeon 5 - Ord.	26 6	
6% Pref.	£106	5
5% Debs.	36 9	3
P.C.T. 10% Cum. Pref.	30	1 9
7½% "A" Pref.	29 6	
7½% "B" Pref.	26 9	7½
Const. 7% Pref.	5 1½	
Scophony (5 -)	15 9	1 6
Sound City (Films) 6%	18 1½	2
Pref.	3 3	
Stoll Th. Corp. (5 -)	7 6	3
Twentieth Cent. Ord. (5 -)	22	
6% Pref. (10 -)	21 6	
Union Cinemas 1st Pref.		
2nd Pref.		

S.O. MUST STOP

Sunday kinemas in St. Andrews, Fife, are to end as from the end of September, the magistrates indicating that there is no longer any necessity for them.

This applies to Forces shows. Charity shows on Sunday, to which the Forces are admitted, will be continued.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Fighting Guardsman, The (Columbia)—American.	82 min. (A)	Willard Parker, ... Anita Louise, Janis Carter.	"Utility" swashbuckling romance suggested by Alexander Dumas' novel. Detail faulty, but action reasonably fast.	Agreeable "costume" for industrial element. Thing to harm youngsters.
*Gert and Daisy's Week-End. (Sherwood)—British.	78 min. (U)	Elsie and Doris Walters, Wally Patch.	Rollicking comedy of two cockney evacuees. Originally reviewed in KINE., October 9, 1941.	Good reissue for the mass family and youngsters.
Lady on a Train ... (G.F.D.-Universal)—American.	94 min. (A)	Deanna Durbin, ... Ralph Bellamy, Ed. Everett Horton.	Gay and exciting screwball crime melodrama. Teamwork, direction snappy, numbers tuneful and star pull big.	Capital general booking. Thing to harm youngsters.
*Once Upon a Horse (New Realm)—British.	34 min. (U)	James Mellor	Novelty interest featurette mainly composed of random shots of horses. Continuity slightly erratic, subject refreshing.	Average feature quota fill-up. Just right for youngsters.
Power of the Whistler, The (Columbia)—American.	64 min. (A)	Richard Dix, ... Janis Carter, Jeff Donnell.	Highly coloured shocker, the latest "Whistler," slow but climax spectacular.	Reliable "thick-ear" for the industrial element and sticks. Too tough for juniors.
Strange Affair of Uncle Harry, The. (G.F.D.-Universal)—American.	94 min. (A)	George Sanders, Geraldine Fitzgerald, Ella Raines.	Ingenious and holding macabre melodrama damaged by a trick ending. Title and star values obvious.	Good popular thriller. Hardly suitable for youngsters.

* British picture.

† In Colour

REVIEWS FOR SHOWMEN

Once Upon a Horse

New Realm. British (U). Directed by Ben R. Hart. A commentary by James Mellor. 3,078 feet. Release not fixed.

NOVELTY interest featurette mainly composed of happy shots of horses. Among other things, it illustrates the training and running of thoroughbreds, introduces the famous brewers' greys which draw the Speaker's Coach, and ends with a visit to a civilian riding establishment. Two playlets, one period and the other modern, are incorporated into its development, but these are less attractive. Fortunately, the commentary, clearly delivered by James Mellor, is both crisp and disarmingly inconsequential, and the cracks bind it together. Average feature quota fill-up.

Production.—The film has no great regard for continuity, but its rough-and-ready style is effective. The "horse show" opens with a call at a fashionable racing stable, shows grooms, harness and saddle makers, and shoemsmiths at work, and rounds off its day in the life of a thoroughbred with an exciting hurdle race. The dray horse is the next exhibit, and the famous brewers' greys are introduced to the camera. A period playlet showing an elopement by dog-cart follows, but is not particularly funny or relevant. There is a second cameo, showing a modern riding establishment, which is far better. The whole, shrewdly expanded to full feature quota measurements, is agreeable, if not outstanding, fare.

Points of Appeal.—Subject, treatment, "U" certificate and feature quota ticket.

The Fighting Guardsman

Columbia. American (A). Directed by Henry Levin. Featuring Willard Parker, Anita Louise and Janis Carter. 7,481 feet. Release not fixed.

"UTILITY" swashbuckling romance, suggested by Alexander Dumas' novel, "The Companions of Jehu." It is not particularly faithful to the original work, but it makes colourful and, on occasions, exhilarating period "horse opera." It proves that a "Western" under any other label is equally good. Title and star values are good. Agreeable "costume" for the family and provinces.

Story.—Baron Francois de Saint Hermain, a young French aristocrat, is a democrat at

heart; he abhors the tyranny of Louis XVI, and, after acquiring a mask and the sobriquet of Roland, leads the freedom-loving peasants in successful raids on gold and property, plundered from the helpless citizenry by the king. Amelie, beautiful sister of Gaston de Montrevel, Louis's ruthless aide, catches Roland's eye and the two eventually fall in love. Gaston soon begins to suspect that Francois and Roland are one, but just as he gets too inquisitive he is conveniently killed. Roland and his men then go on to further triumphs and finally free France; wedding bells and happy ending.

Acting.—William Parker is a manly French Robin Hood, but his accent hardly fits his period garb. Anita Louise, Janis Carter and Lloyd Corrigan are at a similar disadvantage.

Production.—The picture is not exactly mounted in the grand manner, but, provided audiences are willing to overlook its presentation, and occasional anachronisms it spreads some pretty good action entertainment over its by no means meagre running time. There are rattling sword fights galore and plenty of chases. Its biggest handicap to commercial success has been imposed by the censor, who, for reasons we simply cannot fathom, has seen fit to give the exuberant story an "A" certificate. If this is not schoolboy fare, what is?

Points of Appeal.—Robust action, popular romance and sentiment, realistic fights, picturesque scenery and author and cast values.

The Strange Affair of Uncle Harry

General F.D. Universal American (A). Directed by Robert Siodmak. Featuring George Sanders, Geraldine Fitzgerald and Ella Raines. 7,223 feet. Release October 8, 1945.

CAPABLY acted and atmospherically effective macabre melodrama suggested by the big Broadway and West End stage success. The story concerns a molly-coddle who commits murder to rid himself of a doting sister, only to see an unexpected and ironical ending to his "perfect crime." The plot departs from the original in its denouement, but the "surprise ending" is so trite that it blunts its point and dissipates its moral values without helping the box-office. Apart from its

cheap finale, it is an out-of-the-rut "thick-ear." Good title and star thriller.

Story.—Harry Quincey, quiet, easy-going bachelor, lives with his widowed sister Hester and spinster sister Lettie. Hester is a fuss-pot but Lettie, a neurotic, displays a selfish affection for her only brother. Harry then falls in love, but Lettie wrecks his romance. Harry sees through Lettie and determines to kill her. Hester drinks his poison and dies. All evidence points to Lettie as the killer. On the eve of her execution, Harry confesses, but no one will believe him. However, a last-minute twist furnishes a happy, if illogical, ending.

Acting.—George Sanders is not ideally cast as the placid, easy-going Uncle Harry, but he nevertheless puts in some good work. Geraldine Fitzgerald is emotionally impressive as the possessive Lettie, Moyna MacGill is true to type as the fussy Hester, and Ella Raines meets all demands as Deborah Brown.

Production.—The play, which has a firm foundation, works out cleverly. Unhappily, well is not left alone and a cheap anti-climax that will fool but few and offend and exasperate all who put a value on artistic integrity has been added. All the same, it is a little unfair and unreasonable to dismiss it because of the weak submission to the rosy ending tradition. Provided audiences have just before the actual fade-out, it still represents good value in "off the beaten track" crime entertainment. Title and star values are top.

Points of Appeal.—Unusual and gripping story, skilfully drawn characters, gripping real ending, good title and popular stars and supporting cast.

The Power of the Whistler

Columbia. American (A). Directed by Lee Landers. Featuring Richard Dix, Janis Carter and Jeff Donnell. 5,971 feet. Release not fixed.

HIGHLY coloured shocker, the latest in "The Whistler" series, describing a young woman's brief but grisly encounter with homicidal maniac. Its tense last reel will give it over with the ninepennies. Reliable proprietary thick-ear for the industrial and sticks.

Story.—William Everest, a homicidal maniac, gets arrested shortly after a pretty young woman comes to his aid and

Continued on page 22

BRITISH LION
presents

"JEALOUSY"

Starring John

LODER

Jane

RANDOLPH

KAREN MORLEY

NILS ASTHER

*Produced and Directed
by GUSTAV MACHATY
Famous CZECH Director
of "Ecstasy"*

A REPUBLIC PICTURE



TRADE SHOW
FRIDAY, SEPTEMBER 21
STUDIO ONE 11 a.m.



BRITISH LION presents

VICTOR McLAGLEN AND
VIRGINIA BRIDGES

"LOVE
AND GO"



A R
TRADE
TUESDAY, SEP
STUDIO ONE



CE IN
**HONOR
GOODBYE**

WITH
EDWARD ASHLEY

REPUBLIC PICTURE



**REPUBLIC
PICTURES**

**SHOW
SEPTEMBER 25
10.45 a.m.**

BRITISH LION presents JAMES A FITZPATRICK'S

"Long of MEXICO"

STARRING
ADELE MARA
WITH
EDGAR BARRIER

*SETTING A NEW FASHION
IN FILM ENTERTAINMENT*

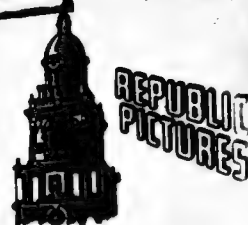
*... a story rich with the beauty
of a colourful nation...
spiced with gaiety,
romance and laughter!*

A REPUBLIC PICTURE



W.

TRADE SHOW
MONDAY, SEPTEMBER 24
STUDIO ONE 11 a.m.



BRITISH LION presents

"Three's A CROWD"

Featuring

PAMELA BLAKE

CHARLES
GORDON



A REPUBLIC PICTURE



W.

TRADE SHOW
TUESDAY, SEPTEMBER 18
RIALTO 11 a.m.



REPUBLIC
PICTURES

September 15, 1936

BRITISH LION

presents

"STEPPIN' in SOCIETY"

with
Edward Everett
HORTON

Gladys
GEORGE

Ruth Terry
Robert Livingston

A REPUBLIC PICTURE



TRADE SHOW
WEDNESDAY, SEPTEMBER 19
RIALTO . 11 a.m.



KINEMATOGRAPH WEEKLY
September 13, 1945

BRITISH
LION presents



The CHICAGO KID



STARRING
DONALD
BARRY
WITH
OTTO KRUGER
LYNNE ROBERTS
TOM POWERS

A REPUBLIC PICTURE

TRADE SHOW
THURSDAY, SEPTEMBER 20
STUDIO ONE 11 a.m.



REPUBLIC
PICTURES

N. Ireland Prepares for S.O. Battle

Sabbatarians Criticised

By "Kine." Correspondent

THE trade is sitting back and watching developments in the Sunday opening battle in Northern Ireland. The next few months are going to be most vital.

The Sabbatarians are indulging in a tremendous campaign to force the Northern Ireland Government to introduce legislation to ban all kinds of Sunday entertainment, and some of their supporters are already being badly hit by being told that it is "not the thing" for them to object to other people's amusement on a Sunday when they spend their Sunday afternoons playing golf and having drinks and cards in the clubhouse bar and smoke room.

The cinema trade has hit with a vengeance in Belfast.

On their behalf legislators have been informed that the trade has not applied in Belfast for Sunday opening for private gain. It has only applied at the request of different Government Departments who wanted special shows of films for helping the war effort and for the Forces.

A deputation from Belfast Police Committee has called upon the Minister of Health and Local Government, the Rt. Hon. William Grant, and complained about the present position regarding the opening of premises on Sundays for public entertainment. They stressed that while the law at present enabled them to ban a cinema on a Sunday, other halls could, under the 1934 Local Government Act, appeal and get their Sunday licences from the Courts while others could laugh at them by adopting the policy of making their halls into clubs for Sunday evenings.

He's—Oh
Kaye!



Danny Kaye is the star of Samuel Goldwyn's new production in Technicolor, **WONDER MAN**

"BOBBY SOCKS" STORM DERBY

It took seven police officers to stop some hundreds of film fans from breaking into the Gaumont Palace, Derby, when Jean Kent, the Gainsborough star, appeared at the first performance in the town of "I'll be your Sweetheart," last week.

Credit is due to R. Todd, manager of the Gaumont Palace, who made the arrangements.

Among those present were Rex Stewart, of the Gaumont-British Publicity Dept., and R. T. Rea, Divisional Publicity Manager.

Warner Sets Dates for Gershwin Biography

NEWCOMER PLAYS TITLE-ROLE

AFTER seeing the first print of "Rhapsody in Blue" to arrive in England, Max Milder, managing director, has ordered an immediate change in the Warner Bros.' release schedule in order that the musical may be screened throughout the country as soon as possible.

To be backed by a nation-wide exploitation scheme, "Rhapsody in Blue" will be generally released on the year's most favourable date, December 31.

November Premiere

Trade show dates have already been arranged. In London, "Rhapsody in Blue" will be seen at Studio One on Wednesday, September 26, at 10.30. Additionally, arrangements for a run of nine weeks at the Warner Theatre, Leicester Square, have already been made. The film will open there on November 2.

"Rhapsody in Blue" comes to England concurrently with news of its record-smashing progress through the United States. In its first week at the Hollywood Theatre in New York it set an all-time record.

His Early Life

The film is based on the life story of George Gershwin, presenting newcomer Robert Alda in the principal rôle. It covers Gershwin's early struggles on New York's East Side, his days when he was "just another song writer," the success which came with his writing of "Swanee," his sojourn in Paris, and his illness which finally brought death.

The settings range from the humble East Side flat of the composer's boyhood to the palatial apartment and Beverly Hills mansion of his later years, from cheap vaudeville theatre to Carnegie Hall.

Twenty-nine Tunes

Providing the picture's musical framework are 29 of Gershwin's compositions, 18 of which received featured treatment. Included are the famous "Rhapsody in Blue," "Embraceable You," "Lady Be Good," and excerpts from his opera "Porgy and Bess."

To render these there come to the Warner Burbank studios such notables as Paul Whitman, Al Jolson, Oscar Levant, George White and Hazel Scott.

Robert Alda is aided by a first-rank cast in which Joan Leslie, Alexis Smith, Charles Coburn and Julie Bishop are prominent.

Operator Overcome by Fumes

On Tuesday, September 4, about 8.45, the Buckfastleigh Fire Section had a call to Buckfastleigh Picture House, where a fire had broken out in the operating room.

It appears that a reel of film ignited in the operating box and the fumes overcame David Wood, the second operator.

Prompt action by the chief operator and Mr. Pickles (director of the company) prevented the spread of the fire by smothering it with an asbestos blanket.

New cinemas are being opened in small places in Ulster. The latest are at Ardglass, Fintona and Fivemiletown, while another is projected for Garvagh.

The Majestic Cinema, Portrush, one of the most modern in Ulster, is being offered for sale, and one offer of £20,000 has already been made for it.

REVIEWS—continued from page 14

takes him to her flat. Her sister discovers Everest's real identity and learns that he is planning to poison the chief warden of his institution. By this time he is making for the institution with one of the sisters by his side. Suddenly he senses that the game is up and politely informs her that he is going to slit her throat, but she gets him first with a pitchfork. Nice work!

Acting.—Richard Dix has a tough assignment, but convinces as the homicidal Everest, and Janis Carter puts up a good fight as the disillusioned Jean. Jeff Donnell, Loren Tindall, Murray Alper, Tala Birrell and John Abbott are the best of the rest.

Production.—The first half is cluttered up with superfluous dialogue and characters, but then the fur flies. The blood-curdling culminating scrap between Everest and Jean, ably refereed by the mysterious, unseen "Whistler," who also acts as narrator, spectacularly establishes industrial appeal. The light relief is effective, though mostly unintentional.

Points of Appeal.—Title, series values, handy footage and hair-raising finale.

Lady on a Train

General F.D. - Universal. American (A). Directed by Charles David. Featuring Deanna Durbin, Ralph Bellamy and Edward Everett Horton. 8,490 feet. Release October 22, 1945.

GAY, "screwball" crime comedy melodrama with tuneful songs telling the adventures of a glamorous "penny blood"

addict who, after seeing a brutal murder becomes a detective, and, in face of stiff opposition, apprehends the ruthless killer. Dizzy plot, cleverly handled by Deanna Durbin and a first-class supporting cast, briskly revolves around a fashionable night club background enables it to equal big thrills with hearty laughter. Capital general booking, a refreshing change from conventional Deanna Durbin fare.

Story.—Nicki Collins, a gay socialite and "thriller" reader, sees a murder and tells the New York police, who refuse to accept her story. She then approaches her favourite crime author, who is also sceptical. Later, she sees a newsreel shot of the man she saw killed. She goes after clues and is mistaken by the dead man's nephews for a night club star. She keeps up the deception and later appears in the floor show. There are many more killings before she unmasks a homicidal maniac.

Acting.—Deanna Durbin acts with spirit, displays a keen sense of humour and sings delightfully as Nicki, David Bruce is adequate as the hero, and Ralph Bellamy is excellent as the killer. Edward Everett Horton, George Colours, Allen Jenks and Patricia Morison are others worthy of mention.

Production.—The picture, an elaborate burlesque "Who-dunnit," is good thrill and good fun. There are many fantastic twists to the plot. It also displays considerable showmanship by making the crazy central character an attractive girl—the device safeguards feminine appeal—and setting most of its action in

a night club. No film is complete these days without "Silent Night." But that's merely by the way. In spite of a few time-honoured tricks, the picture is a jolly and thrilling Durbin rag.

Points of Appeal.—Laughable, exciting story, lively teamwork and direction, versatile performance of Deanna Durbin, tuneful numbers, effective and elegant technical presentation, catchy title and box-office star.

Re-issue Reviewed

Gert and Daisy's Weekend

Sherwood. British (U). Directed by A. Cleland Rogers. Featuring Elsie and Doris Waters and Wally Patch. 7,110 feet. Release no. fixed.

COMEDY extravaganza describing the crazy adventures and misadventures of two Cockney evacuees, originally reviewed in KINE., October 9, 1941. Elsie and Doris are good as Gert and Daisy and in the original gags; the support is excellent. It is fun is generally brisk and furious. Lively, with good comedy situations, effective staging and excellent technical presentation. Although the action is war time, patrons will enjoy this film in retrospect and remember many an incident which was parallel to their own. Good reissue for the masses, family and youngsters.

Points of Appeal.—Lively story, good comedy gags and situations, great teamwork by Elsie and Doris Waters, effective staging, climax and obvious title and star value.

Page of Letters:—

The "Doorman" Describes a Perfect Manager: A Critical Word About Trainees

EVENING DRESS IS STUNTING

SEVERAL replies have reached the "Kine." offices to the letter by "The Doorman Very Often," criticising the circuits for the way they look after their managers. Some correspondents have supported the writer's view, others have made suggestions about how he can improve his status. One correspondent, who, unfortunately, wishes to remain anonymous, writes:—

THE comments of "The Doorman Very Often" are very interesting and I fully agree with them. From experience I find that a manager who is expected by his employers, patrons and staff to wear evening dress and generally adopt the appearance of a £1,000-a-year man has most difficult and trying time. He is expected to help out all sundry who are "hard up," he must be ready to make a personal contribution to the unlimited appeals for charity. If he is seen about on foot he is frequently asked why on earth, with his position and wage, he does not purchase a small car. On no account must he create the slightest suspicion that he cannot afford it and thus spoil the illusion that he is a man of means.

The Ideal Manager

Getting behind the scenes, this is what would, in many cases, be the most convenient man's existence. He will be prepared to sacrifice his hobbies, pleasures and any form of relaxation that might tend to divert his interest into any other channel but that of the cinema. He will be prepared, at a moment's notice, to act as temporary doorman, usher, operator, electrician, presser, arbitrator, pacifier, billposter or cleaner. In fact, he should be able to do his entire staff on the show single-handed. He will, with a faint halo about his head, refuse the numerous invitations from business associates, friends and influential patrons to dine and have one.

He will be . . .

He will be resourceful, tactful, have a wide knowledge of all current events, have a perfect memory, know something about accountancy and be able to use a typewriter. He will also be prepared to gain their first experience of the cinema as trainee managers and, quickly, without loyalty to their employees who start them, move to more remunerative situations before they are capable. Many of these make a point of wearing their dress suit before entering the business, a preliminary investment which all too often goes for a reference!

Whittle's Advice

Going back to the secondary point of "The Doorman Very Often" letter, I say secondary. I consider the primary point of his query was to put forward the view that the underpaid

cinema manager has, all in all, a very lean time; I consider that the wearing of evening dress is akin to the stunting that Whittell objects to.

Finally, a word to those who oppose E. H. Whittell's condemnation of stunt publicity. Always remember that the present-day kinemagoer knows just as much about the merits of your coming attractions as you do before you advertise them.

"A DOORMAN VERY, VERY OFTEN."



Rod Cameron, Yvonne de Carlo and baby Betty Sue Simmons as they appear in Universal's Technicolor, FRONTIER GAL (G.F.D.)

G.F.D.'s Latest

YOU'D EARN MORE AS A DOORMAN

IF "The Doorman Very Often" was to wear a uniform and really become a doorman and work the number of hours he does as a manager I think he would find that he was better off.

At union rates of pay, I am sure he would earn more than £300 a year.

Of course, his company may not be as bad as he paints them. He probably forgot the cheque for £100 he gets at Christmas time.

C. A. PAICE, Royal, Portsmouth.

- - - and a manager who says "Doorman should claim a rise"

"The Doorman Very Often" should ask his employer for a rise in salary, but in any case, evening dress is rarely worn, in these days, except in first-class West End theatres.

A good quality dark lounge suit is all that a manager requires, until such time as a much higher standard of dress prevails, generally, which will not be until clothing coupons disappear.—W. R. Scutt, Tivoli Cinema, Southampton.

Bob Wolff Pays Tribute To McNally STROVE FOR PERFECTION

BOB WOLFF, head of RKO-Radio's organisation in Britain, pays this tribute to Walter McNally. In a letter to the KINE. he says:—

In Walter McNally we mourn a great character, a beloved friend, and above all, a splendid man. He possessed a wonderful gift—an infallible instinct for making and keeping friends. The people of Eire had in him a fine, if unofficial ambassador. In America and in Britain his sparkling personality and generosity were a by-word.

His reception of visitors from overseas and his philanthropies left an indelible mark. No man more deserved yet strived less for the title of the "Uncrowned King of Ireland," which became his.

Scintillating

In the varied and scintillating life of Walter McNally, the period he spent in the film Trade as RKO-Radio's manager for Eire was, perhaps the most brilliant. The Industry gave him scope to use to the fullest extent the flair for showmanship which was instinctively his. Few film men planned a visit to Ireland without calling upon him and few came away without feeling the warmth of his reception. His hospitality grew with the years, and the world is infinitely the poorer for his passing.

Walter spoke but rarely of his very full life. Underlying his natural wit and his readiness to help everybody who called upon him was a sharp business instinct. Much of his great success in business came through his alertness in

making the most of what fate sent to him.

Walter McNally was born in Scranton, Pennsylvania. To those who looked upon him as a typical Irishman, it came as a great surprise to learn that it was not until he was 18 that he visited the land of his forefathers. He met his wife in Ireland.

Ireland, however, had discovered Walter McNally and Walter McNally had discovered Ireland. In 1912 he went with his family to County Galway to open his career as mine host of the Mount Gable Hotel in Ireland. Popular as he was as "mine host," Walter was more renowned for his beautiful baritone voice. In 1915 he heeded the advice of his many friends and entered the annual Feis Ceoil singing festival. He was adjudged the winner of the contest held in conjunction with the festival. Taking advantage of the fame which became his, Walter founded the Walter McNally Opera Company.

A Perfectionist

In whatever he undertook, Walter McNally strove for perfection. He sang in opera in Naples, Turin and Milan. In 1920 he reformed his opera company and again undertook a most successful tour of Britain and Ireland.

At the height of his career in America, Walter saw the great prospects of the talking pictures as illustrated by "The Singing Fool." He purchased the Irish rights of the film "Syncope" and returned with it to Ireland—and with six sets of talking equipment. With the film and his apparatus Walter became a pioneer of the talking pictures in Ireland.

It is my personal regret that I only had the privilege of knowing him for the last two years of his life.

PRE-RELEASE FOR THE FORCES

Arthur Rank and other members of the Industry are agreed that, for British productions to achieve any amount of financial success they must have a wider field of screening.

To this end they also need a certain amount of advance publicity, and, although a small number of distribution offices or agents have been set up in the Dominions and America, the number is nothing near sufficient.

It has been frequently stated during the past six years that the Serviceman is Britain's best ambassador, and therefore it is reasonable to assume that perhaps 70 per cent. of personnel in the combined Services have made friends in various parts of the world with whom they constantly keep in touch.

Here then is a golden opportunity which British producers have so far neglected. In a letter home or to his friends, a Serviceman usually refers to the shows and entertainments he has seen. American companies have evidently realised this, for on the Continent and in the Far East, I believe, subjects from both M-G-M and Warners have been presented in advance of their West End run.

Would it not be an advantage to both the producers and future exhibitors if our own productions were similarly presented?

935274 L.A.C. PEPPERDAY, G., B.A.F.O. Communication Wing R.I. Section (Instruments), Sector "W," R.A.F., B.A.O.R.

G.-B. Opens Twelve More Junior Clubs

PERSONALITIES MEET THE CHILDREN

TWELVE more G.-B. Junior Clubs have been opened recently in the London area.

Manager R. W. Randall, of the Globe, Acton, was suddenly taken ill and unable to attend the re-opening of his Junior Club. As he lay in bed in his flat which is adjacent to the theatre a message was sent from the boys and girls asking him to listen to them singing the rousing club song; and with his windows wide open he heard 1,500 members singing to him and wishing him a speedy recovery. Also, from his boys and girls came gifts of fruit and flowers, one little girl bringing an egg which she had carefully wrapped in tissue paper.

Star Visit

Anne Crawford, the Gainsborough star, attended the opening of the Trocadero, Elephant and Castle, and was welcomed by 1,600 elated boys and girls. Miss Crawford asked the new members to make two promises. The first was to write to their fathers, brothers or other relations still serving their country. The other promise was that they would each try to bring one book to help Manager P. A. Fowler make up the total of ten thousand books he hopes to send to the Services.

Managers who have recently

Br.-Lion's Next
Trade Show

New Book

WARDOUR STREET THE PEACEMAKER

"Whoever controls the motion picture industry controls the most powerful medium of influence over the people."
—THOMAS EDISON.

THAT is the epilogue of a new book by Andrew Buchanan, about "Film and the Future" (George Allen and Unwin, 6s.), in which he discusses the power of the cinema and its responsibilities in the post-war world.

Andrew Buchanan has directed a number of short documentaries and has had considerable success with the production of cinematograms for the commercial cinema. But his new book, rather than being a persuasive argument in favour of the industry's position in the new world and a prophecy of any new developments we may expect, is instead a collection of notes.

Sometimes the notes are highly personal. Often they are technical, at other times directed to the amateur.

It would be unfair to say I didn't enjoy reading "Film and the Future." Its title is misleading; but much of its contents are well worth while. It made me think.

P. G. B.

Hyde Borough Watch Committee agreed to transfer of the licence of the Queen's Cinema to Mr. Joseph Taylor, of Denton.



Edward Ashley and Virginia Bruce in a scene from British Lion-Republic's **LOVE, HONOUR AND GOODBYE**, due for Trade showing on September 25

joined the Junior Club ranks are:—

A. W. F. Green, Premier, East Ham; Cooper, Gaumont, Southend; R. Waymouth, Gaumont, Chelsea; L. P. Thompson, Palace, Putney; M. Cheepen, State, Kilburn; W. Watson, Picture House, Highbury; A. Stobie, Gaumont, Chadwell Heath; H. W. Randall, Globe, Acton; Butler, Regent, Stamford Hill; P. A. Fowler, Trocadero, Elephant and Castle; Picture House, Old Kent Road; C. G. Watts, Palace, Wandsworth.

Activities throughout the movement continue to have the same widely varied interests.

Living up to the promise that outstanding personalities will be brought to the clubs, Manager Hebron Morland, of the Gaumont, Doncaster, scored a hit when he produced Bruce Woodcock, Heavyweight Champion of Gt. Britain and the Empire.

"Our Country"

CERT. U.

A Donald Taylor Production

Direction: John Eldridge

Photography: Jo Jago

THE PRESS SAID:—

"Masterly direction, moving semi-poetic commentary, and beautiful photography. Intelligent entertainment with definite appeal to all audiences."—*Cinema*.

"The most exciting and provocative film which has reached the screen for many a long day."—*Spectator*.

"A little masterpiece of motion photography."—*Sunday Chronicle*.

LONDON TRADE SHOW:

10.30 a.m., THURSDAY, SEPTEMBER 13th

at the

ACADEMY CINEMA, 165, Oxford Street, London, W.1

FILM TRADERS

CANADA HOUSE, 4, NORFOLK STREET, STRAND, LONDON, W.C.2

INSIDE NEWS FROM INSIDE HOLLYWOOD

U.S. PRESSES DE GAULLE INTO END OF LEND-LEASE STATEMENT ABOUT HOLLYWOOD—FRENCH RELATIONS

By WILLIAM H. MOORING,
KINE. Special Correspondent

FIRST Hollywood reaction to the sudden end of "Lend-Lease" was apparent when General de Gaulle, over here to get the United States to continue helping France to her feet, was pressed through the State Department to state his attitude as French statesman towards American films for France.

I understand he promised that Hollywood product would receive a more favourable deal than of late, especially if the U.S. Government undertook to see France through one of her post-war economic disturbances.

THE new Frank Capra, William Wyler, Sam Briskin production company has finally tied up for release with RKO which already has Leo McCarey's independent company on contract. RKO executives count upon these two concerns alone to put their product into stiff competition with the bigger majors, M-G-M and 20th Century-Fox, both of which tried to interest the Capra and McCarey companies.

McCarey has been battling to get his Bing Crosby-Ingrid Bergman feature, "The Bells of St. Mary's" into release schedule ahead of Warner's "Saratoga Trunk," which presents Bergman in a "sultry" role.

In "The Bells" she portrays a nun.

Finally, it's agreed the first Ingrid Bergman release will be Selznick's "Spellbound"; that "The Bells" will be released later, probably about November to Christmas, with "Saratoga Trunk," made almost two years ago, following in January.

BEHIND the news that Motion Picture Investors' Corp. has been formed to finance independent film producers in Hollywood and abroad, lies the secret that David O. Selznick is responsible for its formation.

Ben Kahane, Edward Small, Maury Cohen, J. R. McDonough, Daniel T. O'Shea and Ernest Scandlen are the backers of this new financing company. O'Shea and Scandlen hold important offices in David O. Selznick's organisation and McDonough is also associated with Selznick.

The idea is to keep some of David O. Selznick's idle millions busy and to give him an additional interest in over-all American—and maybe British—production policy.

Any independent producer turning to Motion Picture Investors' Corp. for finance will first have to submit a script and suggested cast. If effect, they will be asking for

David O. Selznick's endorsement of story ideas.

Selznick, in turn, is working in close harmony with the U.S. Department of State.

GARY COOPER has had his headaches as producer-star for International Pictures, Inc., the William Goetz company. He has broken with the company following completion of "Along Came Jones," his first starring production for International.

Now he's planning to operate as free-lance star and producer through Gary Cooper Productions, Inc.

BING CROSBY'S independent production management has dissolved the company responsible for "The Great John L." and formed another nominally to sponsor production of "Abie's Irish Rose," which Bing says is timely in telling "how people of different races can get along together."

BIG JUMP IN EIRE FILM IMPORTS

THE official Eire Government Trade returns for July reveal a big jump in the cinema industry. Films imported into the country showed an advance of 464,570 ft. compared with the same month last year, and in cash value they increased from £1,495 to £15,329.

Comparing the figures of films entering Eire from January to July of this year with the same seven months of 1944, they have increased by more than 150 per cent., rising from £16,290 in 1944 to £55,308 this year.

The comparative figures in quantity are: This year, 4,486,249 ft.; same period last year, 2,931,982 ft.

Pleading guilty at Stoke-on-Trent to stealing whilst employed by the Palace Cinema (Burslem), three trailer films, value £5, Charles Sydney Harding, aged 19, a miner, formerly of the Miners' Hostel, Bradeley, was placed on probation for 12 months and ordered to pay 15s. costs.

British Film

for Early Showing



The Rake (Rex Harrison) squanders his fortune, and Sheila Huntingdon helps him. A scene from Individual's production, THE RAKE'S PROGRESS

Swedish Educational Expert Studies British Films Here

The extension of the use of films in schools and colleges were discussed with a KINE. representative last week by Christian A. Ternow, manager of the Educational Film Department of Svensk Filmindustri, who is visiting this country to confer with educationists and film producers and to view British educational films with a view to their use in Sweden.

More Subjects Wanted

Sweden, he said, has gone ahead with the production and distribution of 16-mm. educational films. "We have a large supply of subjects and are seeking to increase it. A very large number of schools and colleges have their own 16-mm. projectors and are regular customers for the films we have on offer."

"We want more films to explain other countries as well as our own to Swedish adults and children. For my part, I should like to see a series of films on the British Empire, the relationships of overseas dominions to the Mother Country and the manner in which administration is carried out and trade carried on."

Great Britain is Sweden's best customer, and Sweden is an importer of British goods; also we are members of the sterling bloc. In these circumstances, it seems that children and adults ought to have presented to them the facts concerning British Commonwealth. We, in our turn, have films on Swedish life which should be of interest in Great Britain.

Silent Films Preferred

Mr. Ternow said that while in Great Britain the sound-film was preferred in many schools, experience in Sweden had led them to prefer the silent film. Teachers and psychologists agreed that the

presentation of information via the eye and the ear was less satisfactory than by the eye alone, the two media making a strain upon the child which prevented him from benefiting to the fullest extent.

Text-Books Supplied

Consequently, the usually adopted plan was to provide the school or the teacher with the subject-matter of the film in the form of a description on a loose-leaf page to be filed in a book. The teacher prefaced the film with a talk—telling the children what the film is to be about, and supplementing it afterwards with questions and emphasising the main points. Humour was not neglected, but it should be very sparingly used, so that education and not amusement should be the main aim.

The use of the silent projector had a further advantage. Children get used to the voice of their teacher and are frequently able to understand his or her voice more easily than the voice proceeding from the sound-track. Further, the silent projector is easier to handle and cheaper.

A general average use of educational film in a school was 4,000 metres. Some schools contract for that length; others take what they need on less favourable terms, which, however, are readjusted as the amount taken increases.

Sentence of 18 months was passed on George Wm. Hubert Grimes (20), of Middlesbrough, at Preston Sessions on August 29, who admitted breaking into the Odeon, Cleveleys, and stealing cigarettes and other articles, and breaking into the office of Queen's Theatre, Cleveleys, and stealing articles belonging to the staff. Grimes was caught inside the Queen's Theatre.

"Is Stunting Justified?" Full Report of the Whittell-Walls Debate with the Cinematurians

M-G-M's "Bewitched"

THE argument about showmanship which has brightened our correspondence page ever since E. H. Whittell declared himself against stunting, reached its climax last week at Manchester in the debate between Whittell and Dennis C. Walls, general manager of the T. F. Emery Film Circuit, organised by the Cinematurians.

We give below a full report of the contest, refereed by KINE. reporter Fred Gronback, and a summary of the opinions expressed when the meeting was thrown open for discussion.

With this report and the summing up by The Showman which concludes it, the whole problem has had a generous airing and nothing more remains to be said on it. And now—on the left, Dennis Walls; on the right, E. H. Whittell!

DENNIS WALLS:

WHITTELL evidently thinks the only publicity necessary to-day consists of an announcement of playdate by means of news-ads., trailers and front-of-house display. He also asserts that the public to-day are, by means of Press and radio, thoroughly film conscious.

To me, this is of secondary importance. I want the public to be cinema conscious—my cinema consciousness. If we take Mr. Whittell's advice cinemas would possess as much individuality as a row of council houses, tenanted by rubicund robots resembling a well-known advertisement for toothpaste.

My manager must be aware that publicity and showmanship nowadays are a matter of applied psychology.

OPPORTUNIST

My manager must be an organiser, an administrator supervising the training of staff, the cleanliness of the theatre (inside and out), and the planning and presentation of his programme.

He must have the ability to select and decide the major selling points of his films and then stress those points by well-planned advertising means. Finally, he must be an opportunist, ever-ready to create and carry out exploitation schemes.

Mr. Whittell has pointed out that the Trade fell by the wayside in 1928, when stunt publicity was at its highest level. That was the year of the great Wall Street crash, followed by steadily mounting figures of unemployment. Must we blame the cinema?

To stunt a box-office mediocrity is to cry "stinking fish," says Whittell. But who decides what is mediocre? In some districts mediocrity is adjudged prime quality; in other words, one man's stinking fish is another man's plaice and chips.

MONEY TALKS

To speak of "catching" the public is not the language of the wise showman—he uses truthful, but unorthodox methods of focussing attention on his theatre.

What are the materials of stunting? Mainly brains and initiative—the prompt seizure of opportunity—not money. The coming years will see the genuine showmen emerge from the ranks of the robots. According to Whittell, these showmen will, in very short

time, drive patrons out of the cinema. But, the showman knows the reverse to be the case, because publicity always pays and statistics can prove it.

If the views Whittell expresses in the KINE. are correct, 50 per cent. of the present-day managers are failures, yet they are in theatres taking the money.

MODERN NOTE

The circuits and myself can prove that it is the showman, not the failure, who can produce the money. The first thought of an employer when considering a "dead" cinema is to find a live showman.

I am an admirer of Barnum. Lincoln was a good showman, too. He captured his audiences by the careful preparation of speeches designed to do just that. What the industry needs to-day are more Barnums and more Lincolns. Both have their place in the history of showmanship.

Without comment, I would like to point out that the only man quoted in the KINE. as writing in support of Whittell's contentions advertised in the same issue for a post.

To summarise my case for stunt publicity; the modern showman makes no attempt to mislead, gull or fool the public. He uses his opportunism, initiative and brain to evolve unorthodox and attractive methods of reinforcing the normal basic publicity (to which Whittell refers), in order to bring a wider public to his cinema and the current attraction which he is screening.

E. H. WHITTELL:

WERE I a circuit executive, I would be more concerned with the functioning of my public relations dept. than I would with publicity. Since we entered upon the radio era the public have learned to have more confidence in the spoken word than in the colourful poster. The personal touch means far more than the blatant stunt.

A stunt must rely on its novelty for pulling power, and if we peruse the exploitation pages of our Trade journals, we find that stunts come under a few headings, and all are re-hashes of things done years ago.

Under the heading of undesirable stunts, I include the transformation foyer in which an attempt is made to create atmosphere for a given film. In some of these foyers I have seen strangers groping about



Fyllis Thaxter and Henry Daniels, Jr., have the leading roles in M-G-M's BEWITCHED, which was recently Trade shown

"WAR PAINT AND DECORATIONS ARE ALL OUT OF DATE"

among pseudo buildings trying to find the pay-box.

Then there are the costumed usherettes—Elizabethan costumes for "Elizabeth and Essex," crinolines for the Strauss films, and so on. Who the devil cares how the usherettes are dressed so long as they are satisfactory torch bearers?

POLL TEST

Street parades should never be indulged in, except perhaps in times of carnival. The costumes are usually so outlandish that—to quote the Trade Press—"They caused amusement." Generally, it is derisive amusement.

It has passed through my mind that the best practical test of these stunts would be an audience poll. If it were possible to ask each individual entering your theatre what had influenced them to come, a large majority would say that they had heard it was a good picture, a proportion would say because they liked your particular theatre, while in city centre houses some would say they had been in for a day's shopping and had an hour or two to kill.

Not one would say, "I was passing your theatre and was impelled by your atmospheric foyer to come in," or "By the usherettes in their smart costumes," or "The man in the High Street dressed in pyjamas with a candle in his hand advertising the film."

ECONOMICS

One of my critics in the KINE. argued that we must stunt and stunt again, but that we must not oversell our pictures. That is completely illogical. Like everybody else, he must occasionally get a really bad film.

No one has yet gone into the economics of stunting. The average patron's income is allocated to various forms of expenditure, of which entertainment is

one. If your stunt man successfully woos him into his theatre against his will then some other cinema has to suffer, which is, after all, good business strategy. But it will not be long before the opposition also realises the need to stunt, and all things being equal, revenue goes back to the spender. The net result is: expenditure "up" at all theatres by the cost of stunting.

OLD LADY

Within the recollection of most of us, the four great daily newspapers made great competitive efforts to increase circulation. One newspaper added 350,000 readers a day at an expenditure of £50,000 per week, or 8s. 3d. for each new reader. During the same period another newspaper in a different class increased its circulation by 400,000, unaided and regular readers, against another paper's 350,000 stunt-induced and short-lived subscribers.

What I feel to be the greatest advertising medium we have, far transcending 48 sheets and high power stunts, is a little old lady. She hurriedly washes up the dinner things, pins on her hat and scurries along to your theatre to pay her 9d. to be transported to another world for the afternoon. Having seen your show, she hurries home to prepare her husband's tea.

LAST WORD

As she goes down her humble street she is challenged by four or five neighbours, who ask, "Well, Mrs. Higginbotham, what's it like to-day?" She replies, "Ee! It were lovely. I did enjoy it. I cried nearly all afternoon." Then four or five women then decide that their husbands shall take them that evening, and so eight or ten patrons are assured for your first night showing.

This little old lady is the epitome

New Stanwyck Film

The Showman Sums Up: Publicity for the "Tricky"—Not the Poor—Picture Gets the Results



Barbara Stanwyck and Dennis Morgan are the stars of Warners *INDISCRETION*, which was Trade shown recently (Thursday, Aug. 30)

ALL the arguments that previously have been brought forward for and against showmanship—and some new ones—were aired in the debate, which seems to have finished with the honours even—the meeting wisely turning down a show of hands.

The controversy seems mainly to have turned upon the varying definitions of two words—showmanship and stunting.

If we take the former to mean the essence of good managership, both in exploiting individual films and winning and maintaining good will for a cinema—then we can say that there is little difference of opinion on the subject, although, Whittell I think, takes a too conservative view of individual exploitation.

If we regard stunting as an unusual method of putting over a film, then broadly we may say that Whittell disagrees with the practice and Walls favours it—within limits.

Both the two schools of thought insist upon intelligent use of opportunity.

Although I would certainly not go as far as Whittell, who is content to let a good film sell itself, I would recommend that showmen conserve their best efforts for the tricky—not the mediocre—film.

We all know of excellent films that have been hard to sell to the public. These are the ones to be exploited with all the skill and imagination of which the modern showman is capable.

"ALWAYS DANGER OF REPERCUSSIONS FROM STUNTING," SAY THE DEBATERS

of a hundred other old ladies who, between them, find you a thousand patrons for your first night. In turn, these people recommend your show to their friends, and so the snowball of increasing revenue towards record business is started rolling.

Let that little old lady shamble sorrowfully down the street and say, "Ee! I didn't think much to it to-day"—and neither 48-sheet posters, display adverts, expensive stunts, brass bands or wild horses will get them in—just because Mrs. Higginbotham did not approve!

OPEN FORUM:

HAROLD BROOKS (Eagle Lion, Liverpool): As Mr. Justice Darling might have remarked, "What is a stunt?" Both Mr. Walls and Mr. Whittell are trying to achieve the same object, and up to a point their ideas are parallel. Mention had been made of "Mrs. Higginbotham." Mr. Whittell did not go far enough back. The question arises: how to get her to the theatre in the first place?

Brooks recalled the films "Frankenstein" and "Dracula," which in the old days did good average business. Then someone had the brain wave of putting both pictures in one programme. A campaign was launched on the theme, "We dare you to see these two pictures." One theatre packed to suffocation with these two films. With reservations, Brooks thought it necessary for the manager to do a little more than just insert announcements in the Press.

T. E. ROBINSON (Regal, Manchester): From stunting there is the danger of repercussions. The average patron may see one of your stunts and be dissatisfied after seeing the film. You have ruined the interest of that particular patron.

W. MILLER (Ogden Theatre, Man-

chester): In watching the pages of the KINE, it seems to me this extraordinary form of advertising always takes place for pictures already "made." Pictures like "Madonna of the Seven Moons" received more stunting than pictures of a mediocre type which needed selling.

WISE SELLING

DENNIS C. WALLS: "Madonna of the Seven Moons" was a difficult picture to sell.

Walls said he did not like the word "stunt." It did not express what he had in mind. There was one theatre, a white elephant, which responded to extra publicity, and in the first year of the changed management produced £4,500.

W. MILLER: Why is stunting not done with mediocre product instead of with the big film which the public will flock to see without stunting?

DENNIS C. WALLS: The wise showman never sells or stunts a bad picture. When you have a film which you know is good entertainment, sell it by unorthodox, as well as by orthodox methods.

T. E. ROBINSON mentioned a reasonably good picture which was recently stunted in a way to earn the manager a first prize from the renter. Actually, that picture was "a complete and absolute flop."

CONFIDENCE

H. WOOLF (exhibitor, Whitefield) said the main feature of the debate was whether stunting would be to the all-round benefit of the industry as a whole. Patrons had learned how to interpret advertising. It was the showman's business to keep his theatre in the public eye, but he did not think it was done by having the pictures sold before the exhibitor received them.

E. H. WHITTELL: "Madonna of the Seven Moons" is one of the best examples of the film not to

stunt. I showed it and did excellent business, so why should I stunt? If you stunt what you think to be a good picture and it is a flop you upset the confidence of the public. If you get a winner and don't stunt and get the people in, what more is there to be said?

S. REDFORD said there was one gentleman present who was responsible for his being in a police court to answer 39 summonses on which he was convicted, for putting notices on church doors to the effect that the church was closed to give people the opportunity to see a certain film. (Laughter.)

"I feel the word 'stunt' is misapplied," said Redford, "and can only be used when you are deliberately misleading. Showmanship is a different matter. Showmanship has many aspects and can manifest itself in the different ways in which the theatre is operated."

LOCAL VIEW

Bringing a good film to the notice of the public was a matter of timing. Methods that were quite successful in one locality might be viewed with derision in another. He related an incident of a fire engine displaying advertising matter about a film outside a cinema. People congregated round the fire engine, but they did not enter the cinema.

Bert Stanbury mentioned a theatre which had a chequered career and indulged in very costly stunting with very good financial results.

LAST ROUND:

E. H. WHITTELL: I have indicated what I regard as stunts and have given examples. Do you, or do you not, agree they are desirable in order to put over films? What I object to is the accumulative effect of stunting, from which, ultimately, we shall lose revenue.

DENNIS C. WALLS: I can't give a

straight answer because Mr. Whittell has been ambiguous.

WHITTELL: Transformed lobbies?

WALLS: Quite out of date. We do not go out for that sort of thing.

WHITTELL: Costumed usherettes?

WALLS: No, you are selling to people already in the theatre.

WHITTELL: Street parades or street stunts?

WALLS: Yes, when pictures are basically worthy of them.

WHITTELL: Teaser adverts. in the Press?

WALLS: I think they can be very effective, but good management comes first.

WHITTELL: It seems Mr. Walls and I are agreed that good management is the first essential. On methods of showmanship we are not agreed.

"DON'T AROUSE UNHEALTHY CURIOSITY"

Limited Certificates

That films with limited certificates would arouse unhealthy curiosity among children is the view expressed by the Eire Department of Justice in a reply to the County Councils' General Council of Eire.

The Minister to the Department of Justice says in his letter that it is better to ensure that no film is passed if it contains anything which would be seriously injurious to young minds.

He also maintained that where there was an injurious influence on children it was caused more by too-frequent attendance at cinemas than by the quality of the films exhibited.

After referring to the powers of the Censor to grant limited certificates, the Minister points out that in Eire this power has never been exercised, as the official censor and the Appeal Board took the view that there was a danger that films so treated would create an unhealthy curiosity.

Britain's First U.S.-Style Technicolor-Musical Starts at Sound City

RUGGLES AIMS AT POLISH

By KINE. Studio Correspondent

BRTAIN'S first American-style Technicolor musical, "London Town," has now started production on newly derequisitioned stages at Sound City.

I went down there last week to see two things—how Wesley Ruggles and company were going about the business of making a full-scale musical, and, secondly, to see what headaches arose from producing on stages newly released by the Forces.

The headaches were there in plenty and give some insight into the difficulties confronting production in Britain these days.

The film is scheduled to take until January on the floors. It will need all that time in present conditions. This, of course, is no fault of the studio owners, but rather of the derequisitioning Service, in this case the R.A.F.

At Sound City, Norman Loudon,



Wesley Ruggles, who told lay critics at a Press interview earlier this year: "I need a team of Hollywood specialists to put over the slick style of American musicals"

head of the company, has received back two of his stages—one large, one medium. The others are still being used by the R.A.F.

I saw one of them.

It was full of benches on which men were patching the wings of fighter 'planes—a task which does not have to be done inside a specially built soundproof film studio stage, where space is so short. Why can't this work be done in some aerodrome?

The R.A.F. red tape seems to be everywhere—even the telephone switchboard for the whole production plant is operated by a W.A.A.F., urgent production calls often being put through to R.A.F. public relations!

The production of "London Town" is being temporarily delayed by a shortage of equipment. Technicolor lighting is to be switched from the now-completed "Men of Two Worlds" set at Denham, and camera equipment from the still incomplete "Caesar and Cleopatra" may possibly be used. The shortage of skilled labour will not help matters.

"We need four times as many men," is how one floorman summed up the position.

When I talked to Norman Loudon, managing director of Sound City, a few weeks ago, he spoke frankly about the labour shortage. Government authorities, he said, should realise the needs of British studios and also the importance of British films in the economic life of the nation.

The Story - - -

And what will "London Town" be like?

"London Town" will look sound and be like "Cover Girl," "Diamond Horseshoe," "Sweet Rosie O'Grady" and similar first-rate musicals—at least that was the impression I had after scanning the script.

It tells the story of a "small-time" British music-hall artist who wants to be "big time."

That's Syd Field. He has a small daughter, played by Petula Clarke, aged 14. There is plenty of sentiment provided between these two characters. The small-timer gets a break in London as an understudy, eventually coming out on top as a West End star.

- - and the People Who'll Make It

And the music? There is plenty of that—written by U.S. songwriters Sig Herzig and Elliot Paul and orchestrated by Toots Camarata. Camarata is now at Sound City supervising preparations for the musical scenes.

He was at Wembley Town Hall last week recording numbers.

Dance Routines

Ruggles has assured that dance routines will be put over with the usual Hollywood polish. Second of the three



David Niven fills the tankards for a cast party given at Denham recently to mark the beginning of the Archers' *A MATTER OF LIFE AND DEATH*

experts, Agnes de Mille (incidentally, a niece of C.B.M.) is directing all the musical numbers. She has been dance director for many first-rate musicals, recently directing dances for the New York show "Oklahoma."

Thirteen "glamour girls" have been selected, in addition to a chorus of about fifty.

The third specialist is associate producer William Collier, Junr. He has been A.P. for a number of productions, recently being responsible for controlling 42 radio programmes a week on a large U.S. network.

Here is the complete credit line-up, many of the technicians coming from Denham: Phil Brandon, second associate producer; script from story by Wesley Ruggles, by Johnny Burke and Jimmy Van Heusen; sound recording, Leo Wilkins; George Pitcher, production manager; Ward Richards, art director; colour direction, Joan Bridge; Honoria Fleesch, costumes; lighting camera, Erwin (Canterbury Tale) Hillier; camera operator, Cecil Cooney; editor, S. Stoner; music collaborator, Miss V. Turner; casting, Francis George; first assistant director, Dickie Leamon; second John Gremer, and third Jack Midwinton; continuity, Mrs. Peggy Mills; make-up, Guy Pearce; carpenter-shop, Percy Rawlinson; and plaster-shop, Bill Darnell.

The other members of the cast include: Tessie O'Shea, Claude Hulbert, Kay Kendall, Beryl Davis, Freddy Costello, Pamela Carroll, Marion Saunders, Greta Gynt, and W. G. Fay.

New Talent

Ruggles is going all out to give promising newcomers a chance to make good.

Leading lady Kay Kendall was an Ealing part player—"Dreaming" and "Champagne Charlie." Beryl Davis is known to radio fans for her singing, but she is not known on the screen—neither are Freddy Costello and Petula Clarke.

Roll Out The Barrel

STUDIO WHAT'S ON

A CROWD of 500 has been used at Denham by the Archers' unit for the trial sequences in "A Matter of Life and Death." The cast includes Roger Livesey and Raymond Massey.

George King is nearly set to start "Gaiety George." Additions to the unit staff include Leontine Sagan, who produced "Gay Rosalinda," the London stage success "Matilda Etches, designer for Caesar and Cleopatra"; George Maynard, production manager; Otto Heller, lighting; W. C. Andrews, art director; and Tony Sforzini, make-up.

The Two Cities' Technicolor production "Men of Two Worlds" completed shooting at Denham last week, and goes to the cutting room under the editorship of Alan Jagg.

British National's "Trojan Brothers," starring David Farrar, Bobby Howes and Barbara Mullen, is scheduled to finish production this week.

Odd days of sunshine between periods of rain and cloud spurred the Carnival unit, now on location in Cornwall, to greater efforts to secure the final sequences of the Two Cities' production.

Eric Cross, who is in charge of lighting on the Associated British "Quiet Week-End" set at Welwyn, says that the production is proving him with some of his trickiest work. This is because most of the cottage interiors have to be small and the roof has to be seen by the camera! Special lamps are being used on the set.

STANDARD & SPECIAL

KINE APPARATUS

ERNEST F. MOY LTD

Greenland Place, Camden Town, London, N.W.1 Tel. Gower 5451-3

"MOY-OMNIA"

"MOY-OMNIA"

**GORGEOUS
GIRLS!**



**SNAPPY
SONGS!**

"DANCING LADIES"

**JANE FRAZEE
ROBERT SCOTT**

**JIMMY LLOYD
JOAN WOODBURY**

**LONDON
TRADE SHOW**
Tuesday, Sept. 18
NEW GALLERY
10.45 a.m.

UR



En
Ne
Sc
Eli
Din
SS
C
Fut
Gal

H
S
S
S
S
S
0
6
0



PIRIT

JACK OAKIE • PEGGY RYAN



G.F.D.'s New
ComedyDORSET C.E.A. DISCUSSES THE RELEASE
OF LABOUR AND ASKS FOR
LATER 'BUS SERVICESINDEPENDENTS HAVE CONSIDERED
FILM RENTALS

Gloria Jean and George Dolenz in *EASY TO LOOK AT* (G.F.D.), which will soon be Trade shown.

IRELAND IS REALLY LIKE
A WONDERLAND

By a "KINE." Correspondent

I HAVE just returned from a land flowing with milk and honey, where the latest model radios and up-to-date refrigerators fill the windows of every retailer and where hospitality is not a formality—but a pleasure. That country is Ireland.

Film people have a habit of going out of their way to make their guests feel at home.

Leonard Ging, chairman of some seven kinemas in the Dublin area, tells the story of how the late Walter McNally (I realised all over again during my visit what a really great influence McNally was in the Irish Trade), who was associated with RKO-Radio since its inception in 1930, welcomed Bo's Wolff, managing director of the company, on one of his visits to the Irish territory.

An Orange Grove

McNally, Ging says, had a keen sense of humour. He was also a great Irishman!

His national pride was challenged when Wolff, on his arrival in Dublin, started to tell McNally about the beauties of his native land—California.

"Ah, California," exclaimed Wolff. "I can just imagine those orange groves, laden with fragrant fruit."

That night McNally took Wolff to dinner at Jack McCarthy's Glenview Hotel in Co. Wicklow.

When Wolff arrived he found to his surprise an orange grove leading to the hotel entrance.

"Talking of orange groves," commented McNally, "have you got anything like this one?"

Wolff hadn't—neither had any other hotel in Ireland.

McNally, realising that a fresh cargo of oranges had just arrived, contacted McCarthy earlier in the day and together they had arranged

for hundreds of oranges to be tied to trees to form a grove—and make their Californian guest feel at home!

Advertising Friend

That's the kind of friendly spirit that is evident everywhere among members of the Irish film business.

Ging himself is now recovering from the greatest of blows. His wife died only a few weeks ago.

One of the industry's many friends in Dublin is Charles E. McConnell. He is managing director of the largest general advertising agents in Ireland. And McConnell has a particular interest in the film business besides having a number of personal friends in the Trade.

He also controls Irish Photo Plays and has interests in McConnell-Hartley.

By the way, G. Sutton Kelly, one-time editor of *Screen*, the Irish fan paper, is very much McConnell's right-hand man.

A visit to Dublin would be incomplete without meeting some of the exhibitors who run its forty-odd kinemas.

One of the first I met was Tommy Robinson, a solicitor, who is also director of the 2,000-seater Carlton. A marvellous host.

I also met Norman Barfield. He's been representing Paramount in Dublin for the past eight years. A Yorkshireman, he worked for some time with Fred Hutchinson for M-G-M. before that worthy moved over to Paramount. He's a grand fellow, very popular.

COUN. G. BRAVERY (Chairman) presided at a meeting of the Hants and East Dorset Branch of the C.E.A. at the Regent, Bournemouth, last week.

The Secretary (H. H. Mitchener) reported correspondence with headquarters on the question of the direction of labour to kinemas, and stated that Mr. Fuller had written that the situation was being watched very closely. As soon as there was any evidence that there was labour available to direct action would be taken, but it was no use trying to do anything when there was no labour available.

The Secretary reported that, as instructed at the last meeting he wrote to the Hants and Dorset Services, and to the Bournemouth and Southampton Corporation Transport Managers asking them if they would consider the question of extending their services to 10.30 to enable patrons to enjoy later entertainments and to enable kinema staffs to get home afterwards.

All three officials wrote co-operative letters.

The Bournemouth Transport Manager wrote that the request had been put before his committee, but in all the circumstances they were at present unable to accede to it. The letter added: "No one is more anxious to extend the services than the Transport Committee," adding that the matter had been receiving attention for the past two or three months.

But it was found impossible not only to extend the services but to maintain the present ordinary daily schedules. So acute had the

matter become that the Transport Committee had asked the Ministry of Labour to receive a deputation on the matter.

The other replies being similar were not read, and the position was noted.

Film Rentals

At the previous meeting it was suggested that the "Independents" among the members should meet and discuss the question of film rentals.

It was now reported that that meeting had been held, but it was stated that no report was as yet available.

Venue of Branch Meetings

A proposal came from the Southampton Sub-Section of the Branch that branch meetings should be held alternately at Southampton and Bournemouth.

In the discussion it was pointed out that as they now had members in Dorset and the branch did not include the Isle of Wight, Bournemouth was the most central meeting place. It was also argued that members at Basingstoke and other eastern parts of Hampshire were just as badly placed for Bournemouth as the Dorset members were for Southampton.

An amendment to a proposal by Mr. Mayer to accept the Southampton venue was proposed by Mr. Turnbull to the effect that at each meeting the time and place of the next meeting should be fixed.

The amendment was carried by 8 votes to six, and it was decided to hold the next meeting at Southampton on the first Wednesday in October.

Then there is Maurice Elliman, known to members of the industry as "Eire's Father of the Kine-ma Trade."



Seeing him again recalled memories of April, 1940, when a luncheon was given in his honour by the Irish Entertainment Trade Benevolent Fund Committee. At that time he was celebrating his 30th year in the business!

Elliman is not only director of Dublin's beautiful Metropole, but directs Irish Cinemas, the Dublin Theatre Company and the Gaiety Theatre Company.

I also met Louis Elliman, another stalwart from the same family, and a leading renter.

It was Elliman's friend, Walter McNally, who described him as "the straightest man I have ever known."

THREE MILLION HAVE
SEEN "HENRY V"
Released This Week

Prior to the general release of *Two Cities* "Henry V" on Monday (September 10), it was estimated by Eagle-Lion that the film had been seen by 3,000,000 people.

Where the film has been released in the provinces and seaside towns theatre records have been broken, a fact that has founded the sceptics who prophesied failure for this much-discussed Laurence Olivier production!

Then there was Percy Livingstone, the 20th-Fox representative, and all the others in the trade who made my visit so well worth while. I also had the pleasure of meeting the company of Max and Mrs. Milder, her two children and Mrs. Milder's mother.

Indeed, a visit to Dublin in these days takes one into a world of unreality. But there was one thing that struck me as being very real—that was the friends of the film people there.

September 13, 1945

Republic to Trade Show Varied Six

Paramount's
Latest

COMEDY, CRIME AND POPULAR STARS

THE latest group of Republic productions for presentation to the Trade by British Lion is of special interest as containing the advance-guard of the studio's new line-up. Timed to a need with Republic's entry into a second decade, this line-up contains product of a far wider scope and with more top-star names than ever before in the ten-year British-American association.

Lavish in settings, with an outstanding star cast, "Love, Honor and Goodbye" tells of a young married couple whose domestic peace is threatened when she becomes stagestruck. He is tolerant to the point of financing her first stage appearance — though he secretly hopes it will fail. It does, and as principal backer, he orders the show to be closed.

Victor McLaglen, Virginia Bruce, Edward Ashley, Nils Asther, Helen Broderick, Veda Ann Borg and Jacqueline Moore have leading roles, while Albert S. Rogell directed for associate producer Harry Grey.

In "Three's a Crowd," Pamela Blake is featured with Charles Gordon, whom Republic claim as a romantic star "discovery." Directed by Lesley Selander, the picture tells the story of a beautiful playmate who, on the eve of her marriage, visits an old flame. Next morning he is found murdered and everything points to her guilt. Her fiancé rushes the bewildered girl into a hasty wedding, believing her guilty. But after a number of mysterious happenings and thrilling escapades she is proved innocent and the real criminal exposed. Others in the cast with important roles include Gertrude Michael, Pierre Watkin, Virginia Brissac and Ted Hecht.

Crooked Judge Horton

As an austere and respectable judge who finds himself accepted by a bunch of underworld characters as their leader, Edward Everett Horton is said to have one of his greatest comedy rôles in "Steppin' in Society." The climax comes when the judge's true identity is revealed and, put on "trial" by the crooks, he waxes so eloquent in his defence that he reforms them all. Alexander Esway directed, the screenplay being based on a novel by Marcel Arnac.

"The Chicago Kid" concerns a young factory worker whose father dies while completing a prison sentence. Firmly convinced that his father was gaoled while innocent, the youngster sets out to find the real culprit and to avenge his father's death.

Donald Barry, favourite of many a Western action-picture fan in America, here becomes a tough, dynamic leading man in "Straight" pictures. Otto Kruger, Tom Powers, Lynne Roberts, Henry Daniels and Chick Chandler



Jennifer Jones co-stars with Joseph Cotten in Paramount LOVE LETTERS. Trade show date is set for Sept. 19

have rôles supporting Barry. Frank McDonald directed.

Featuring John Loder, Jane Randolph, Nils Asther, Karen Morley, Hugo Haas and others, "Jealousy" is reported to be an unusual thriller with a steadily mounting tale of suspense.

It relates the adventures of a young American woman married to a European writer. The latter,

Republic's Trade Show Diary

Complete details of showings are as under:—

"Three's a Crowd," RIALTO, Tuesday, September 18 at 11 a.m.; "Steppin' in Society," RIALTO, Wednesday, September 19, at 11 a.m.

"The Chicago Kid," STUDIO ONE, Thursday, September 20 at 11 a.m.

"Jealousy," STUDIO ONE, Friday, September 21, at 11 a.m.

"Song of Mexico," STUDIO ONE, Monday, September 24, at 11 a.m.

"Love, Honour and Goodbye," STUDIO ONE, Tuesday, September 25, at 10.45 a.m.

oppressed by his sense of inferiority (especially of his inability to learn English sufficiently well to continue his writing) makes both his own life and that of his beautiful wife a hell of jealousy and hatred.

Fitzpatrick's Film

James A. Fitzpatrick directed and acted as associate producer on "Song of Mexico," said to be a unique and fascinating comedy romance so different as to start a new trend in screen entertainment.

Adele Mara is featured with Edgar Barrier, George Lewis, Jacqueline Dalya, Jose Pulido, Racquel de Alva, The Tipica orchestra, and others.

BOB WOLFF DESCRIBES RKO's FUTURE PROGRAMME

Star Values Compete with First-Rate
Story Material

BOB WOLFF, managing director of RKO-Radio, made a full statement about the company's future production plans at the recent RKO sales conference. A report on the business proceedings at the conference appeared in last week's "Kine." This is what Wolff had to say about the new films from his company:—

OF "The Bells of St. Mary," co-starring Bing Crosby and Ingrid Bergman, and produced and directed by Leo McCarey, RKO Radio's managing director stated that in his long association with the film industry, he had never viewed a greater box-office production.

Henry Travers, Martha Sleeper, William Gargan, Ruth Donnelly, Joan Carroll, Una O'Connor, Rhys Williams and Dickie Tyler are in the supporting cast, and Dudley Nichols had contributed the screen play.

"Wonder Man," Samuel Goldwyn's initial contribution to the 1945-46 programme, stamps Danny Kaye as a great star discovery.

International's first production of the new season, "Along Came Jones," is already scoring in a decisive manner on its initial American screenings.

Colour Spectacle

"The Spanish Main," in Technicolor and co-starring Paul Henreid and Maureen O'Hara, was three years in preparation. Costing almost three million dollars, the film, which offers brilliant spectacle, has a stirring romantic and dramatic plot, and can be likened to "The Black Swan." Frank Borzage is the producer and director, and Walter Slezak, Binnie Barnes, John Emery, Barton MacLane, J. M. Kerrigan, Fritz Leiber, Antonio and Jack LaRue are in the cast.

"George White's Scandals" is one of Broadway's biggest revues brought to the screen with all its girls and glamour and with Joan Davis, Jack Haley and Gene Krupa and his band in the leading rôles.

"Johnny Angel," which is now completed, marks the debut of George Raft under the RKO-Radio banner.

Ginger Rogers Back

"Heartbeat," stated Bob Wolff, brings back Ginger Rogers to the RKO-Radio studio, scene of her early successes. A gay, romantic story, "Heartbeat" is now in production, with Sam Wood directing.

"Man Alive" (tentative title) is now completed and the first print en route to Britain.

Pat O'Brien, Adolphe Menjou, Ellen Drew, Rudy Vallee, Minna Gombell, Tom Kennedy, Gertrude Astor and Jonathan Hale are the leading players. "Cornered," which is now in production, gives Dick Powell a second rough, tough rôle of a type he portrayed sensationally in "Farewell, My Lovely."

"All Brides are Beautiful" is made particularly newsworthy by the announcement that Joan Fontaine is to play the leading rôle.

"Lady Luck" (tentative title), a rapid-fire romantic comedy, features Robert Young, Frank Morgan and Barbara Hale. "Deadline at Dawn" is another RKO-Radio feature viewed by Mr. Wolff in Hollywood. Based on the novel by William Irish, the film has Susan Hayward, Paul Lukas, Bill Williams.

Selznick's Properties

THE first of three properties purchased from David O. Selznick, "They Dream of Home," will be another top budget picture on the RKO 1945-45 RKO-Radio programme.

Shirley Temple is the first of several big box-office names in the cast.

Edward Dmytryk has been assigned to direct and Bore Schary will produce.

"First Man Into Tokyo" (tentative title) was described as one of the most timely subjects ever screened.

Tom Neal, Barbara Hale, Marc Cramer,

Keye Luke, Leonard Strong and Michael St. Angel headed the cast.

"The Great Answer" (tentative title) was the second Ginger Rogers starring feature on the new programme. Warren Dull is writing the screen play, stated to be an extremely unusual and intriguing subject.

"The Calico Kid" (tentative title), which co-stars Eddie Cantor and Joan Davis, is in preparation. Felix Feist will direct and Cantor produce.

"Desirable Woman," stated by Mr. Wolff to be a worthy successor to "The Woman in the Window," will enter production next month.

"Some Must Watch," the second Big Selznick property purchased by RKO-Radio, will feature a strong star cast headed by Dorothy McGuire, George Brent and Ethel Barrymore.

"Sister Kenny" will enter production at the RKO Studio this month as yet another top-class property. Rosalind Russell is the star, and Dudley Nichols is producing and writing the story.

Strong Combinations

THE combination of Cary Grant, Ingrid Bergman and Alfred Hitchcock makes a powerful team. The two stars are to be teamed in "Notorious," and Alfred Hitchcock is to produce and direct the third of the properties purchased from Selznick. Ben Hecht wrote the story.

A second subject featuring Dick Powell is "If This Be Known." Wolff stated that the feature will give grand chances to Powell in a tough yet different rôle.

The turn of the year, said Wolff, will see RKO-Radio launch production on an ambitious project, "The Strange Adventures of Sinbad," which will be produced in Technicolor.

Myrna Loy will appear for RKO-Radio, co-starring with Paul Henreid, in "Who is my Love?" (tentative title). Adrian Scott will produce.

Another big dual event on the new programme is the appearance of Claudette Colbert as the star of a Jesse Lasky-Mervyn LeRoy production titled "Thanks, God, I'll Take It From Here."

Pat O'Brien returns to a fast, actionful rôle teamed with Walter Slezak in "Galveston." Wolff described this film as silar in story and character to the feature "San Francisco." J. Robert Bren will produce and Edwin L. Marin direct.

Cary Grant will appear in a second RKO-Radio picture this year, entitled "A Very Remarkable Fellow." Wolff stated that the film will give Grant a comedy rôle. Harriet Parsons will produce the film.

Colbert and Disney

MADE by International Pictures and starring Claudette Colbert, Orson Welles and George Brent, "To-morrow is For Ever" was produced by David Lewis and directed by Irving Pichel.

Just prior to leaving Hollywood, Wolff saw the nearly completed Walt Disney full-length feature in Technicolor "Make Mine Music."

Some of the biggest names in show business, notably Dinah Shore, Benny Goodman and his band, Nelson Eddy, the Andrews Sisters, the Pied Pipers, the King's Men, and many others will be heard in the feature, which is a decided innovation, even for Disney.

Goldwyn is also to make "Earth and High Heaven," which has been on the list of best-selling novels for more than a year.

"The Kid From Brooklyn," Danny Kaye's third film, will be produced by Samuel Goldwyn in Technicolor.



KINE SERVICE SECTION

Showmanship—Music—Staff—Trade Shows

Edited by *The Showman*

I HAVE received a most interesting letter from an assistant manager that raises an extremely difficult problem. He writes to tell me that his manager has recently claimed a Showmanship Certificate. Is he in order, he asks, also to claim one, as he has played a major part in the suggestion, design and execution of the campaigns?

This question has been fully discussed by the Editor of the KINE. and myself, and we have come to the conclusion that such a claim cannot be allowed. Let me tell you our reasons for this decision.

In the first place, the Showmanship Certificate is a much-prized award, and, while it is primarily bestowed for skill and enterprise, any undue extension of it beyond its original purpose as a distinction for a really first-class manager would tend to cheapen it as a mark of outstanding ability.

This statement does not mean that we wish to deprive all such people as relief managers and assistants from the chance of winning a certificate.

If any of these men can personally submit details of exploitation carried out by them as independent efforts I shall be happy to consider them as contributions towards the necessary six mentions required for a Certificate. And if they obtain six mentions they will become full members of the Company of Showmen.

But entries *must* be submitted under a personal signature. I cannot accept merely a recommendation from a manager that his assistant or his relief has co-operated with him to good effect.

After all, the assistant, as part of his job, is expected to assist in exploitation. There may well be instances where the manager leaves almost all the campaigning to his assistant, and in such cases, obviously, the latter has a moral right to press his claims as a showman. But whether he does so individually must be a personal question to be decided between himself and his manager.

My correspondent pointed out that, in his case, most cordial relations existed between himself and his manager. Quite possibly, therefore, he may be able to come to some arrangement with the manager whereby he is permitted to submit some of the stunts for which he is responsible as personal efforts under his own signature.

★

SHOULD this be so, I will certainly be pleased to consider them as entries towards a Certificate. I cannot, however, consider any exploitation retrospectively.

but the future is open for such entries.

There have, in fact, in the past been several mentions given to as-



sistants and relief men who have sent in particulars; and these mentions will count should they continue the good work, or should they be promoted to managers in their own right.

The last thing I wish to do is to discourage assistants and the younger members of the business from developing their talents as exploiters. But equally I desire to maintain the high standard of showmanship in this country, and to ensure that our Certificates remain something worth the winning.



F. W. Minde, of the Odeon, Eltham Hill, used this horse and rider to publicise THUNDERHEAD, SON OF FLICKA. Left: This attractive window display was arranged by Miss L. Watt, of the Florida, Glasgow, to exploit TONIGHT AND EVERY NIGHT.

me, and it will give me great pleasure when I can announce the first award of a Certificate to an assistant.

★

SOME managers have permanent features which attract a great deal of attention and create valuable interest among patrons. P. E. Wright of the Empress (A.B.C.), Sutton Coldfield, has a miniature stage which he has rigged up in a small, dark room leading off the foyer.

The door of this room has a glass panel which is blocked out by a poster which invites patrons to press a button located below and look through the aperture, which is a slit cut in the poster.

When they press the button, the illuminate a scene on the model stage; and this scene is a home-made set publicising the coming programme. The set is changed each week. This is a novel and effective idea, and one which cleverly takes advantage of an architectural peculiarity of the theatre.

Permanent exploitation stunts of this kind are a useful publicity angle and can win a lot of goodwill for a theatre.

I hope that assistants and newcomers will not be hurt if I say that many of them are learning from the experience of the managers with whom they work; and, therefore, it is only fitting that, even though they help materially in the exploitation of films, the manager should generally be regarded as the guiding spirit.

In the comparatively few cases where this is not so, where the assistant is the exploitation specialist, I shall be happy to consider all the entries they can send



ANOTHER goodwill touch with a spot of patron service attached it was put over by R. J. Brunt, the Odeon, Blackpool. There is Blackpool, of course, a large patronage of holiday-makers, which Brunt rightly values.

Before each show he shows a slide showing all visitors, on behalf of the management and staff, a happy day in Blackpool. For the guidance of holiday people he also gives times of departure of the main-line trains.

Brunt is an old showman, who was first mentioned in these columns over twelve years ago. It is with little services like these that he shows his quality. The ideas are simple. It's thinking of them that counts.

★

SLIPPED up in wording the introductory notes to the latest list of managers who had gained certificates in referring to them all as "new" members.

As I was writing with the present year in view, I did not realise that the term "new" might have quite another connotation for some of my readers.

But apparently at least two well-seasoned Company members, A. E. Foster of the Forum, Ealing, and Patrick Reed, of the Odeon, Portsmouth, have informed me reproachfully that they were only new in the sense that they had qualified again to compete for the monthly prize.

To these two old members I extend my apologies, although I did, in a later paragraph, mention Reed as a member who had renewed his membership of the Company.

Saying it Musically

A CHOPIN Musical Festival was the principal feature of the campaign devised by R. C. Cockburn, of the Odeon, Saltaire, Shipley, to put over Edmund's "A Song to Remember." For his contest, which took place over the whole week the film was showing, Cockburn had the auditorium decked with flowers. The competition was a big success, and secured for him both before and during the run of the picture an exceptional amount of editorial space in the local papers.

Another achievement by Cockburn to exploit this film was the manufacture of a time for lobby display, in which he rigged up, with the aid of his chief and old Meccano motor, a trailer that moved. This attracted a great deal of attention.

Incidentally, Cockburn sent particulars of these and the several other stunts he

The information board, shown above, is of great help to the patrons of the Odeon, Southend (G. Saunderson). Right: This lobby display for Warners' HOLLYWOOD CANTEEN was devised by T. W. Witty, of the Rex, Hull. Below: G. W. Taylor, of the Odeon, Prestwick, planned this alcove display for 20th-Fox's SUNDAY DINNER FOR A SOLDIER.



used to put over "A Song to Remember" in a well-produced and profusely annotated volume that was a pleasure to peruse.

Effective Lighting

LIGHTED displays always seem to have especial fascination for the public. An unusually effective one was devised by E. V. Walls, of the Clifton, Great Barr, for "The Constant Nymph."

A foyer display consisting of a 6-ft. linen background was divided down the middle into two scenes (one a scene of London at night, the other in Switzerland). Fixed in front of them were cut-out figures, the first of Charles Boyer and Joan Fontaine, the second Charles Boyer and Alexis Smith.

Covering the whole lot was a piece of muslin which, with a lamp in each section worked with a flasher, made each scene appear alternately.

A pelmet across the top carried the title and the wording: "As you've never seen it before," and at the base of the display was a linen streamer worded "From Switzerland to London: Still 'The Constant Nymph.'"

22 x 28's, with stars and slogan with stills underneath and above, made a display which attracted great attention.

Small Town Effort

ROSCOMMON is a small rural area, but there are two kinemas there and both are run in a showmanlike manner. This week M. T. Coleman, of the Roxy, sends me details of a window display he devised to put over "The Song of Bernadette."

It was an attractive set-piece, showing at one side Bernadette framed in a doorway and flanked by very tall candles. On the other side was a statue of the Virgin with a kneeling figure before it. Printed pictures and details of showing took up the centre of the window, which was bordered at the base by a strip containing additional information.

In addition to this display, which admirably captured the spirit of the film, Coleman arranged a strong advertising campaign in the local papers and well covered the countryside with posters and handbills. A good effort for a small town.



The Dog Helped

ANOTHER compact campaign book comes from Bill Browne, of the Ritz, Hastings, in which he describes and illustrates his exploitation of Pathe's "I Live in Grosvenor Square."

Outstanding among his efforts was the use of his Alsatian dog, which paraded the streets wearing a coat labelled "Lost? No! 'I Live in Grosvenor Square.' At the Ritz Cinema this week."

He also devised with his organist a

novel musical trailer, illustrated with slides amusingly showing the progress of screen entertainment from the silent melodramas to the arrival of "I Live in Grosvenor Square." The organ featured prominently the music of the film.

In addition, Browne had several shop tie-ups, in each case providing a distinctive, artistic and witty poster card to suit the kind of shop co-operating with him.

Star Gazer

A NOVEL star angle was exploited by T. W. Witty, of the Rex, Hull, to put over Warners' "Hollywood Canteen."

He fixed up a painted cut-out of an astrologer with a telescope examining the heavens, a painted background out of which moon and stars had been cut. These apertures were masked with white paper and lit from behind.

A poster in front of the astrologer stated: "Have you seen the stars? Warner Brothers will show you 62 at this theatre in 'Hollywood Canteen.' Playdate, etc., followed. The set-up proved a considerable attraction.

Strong Tie-ups

SCOTT BUCCLEUCH, of the Ritz, Barnsley, was another showman who exploited "Hollywood Canteen." He had neat outside displays and several effective tie-ups.

His display boards were made out in the form of menus, bearing the words "Hollywood canteen. Three terrific courses to-day at 1.50, 4.50 and 7.50." Other cards bore varying wording.

Buccleuch had a strong tie-up with a big chain store cafe, and also with the local gas company, using amusingly worded posters and pictorial display matter to good advantage.

Using Vouchers

AS part of his exploitation for Eagle-Lion's "Henry V." A. C. Guyatt, of the Odeon, Bath, arranged a very useful tie-up with a large local drapers and furnisiers.

He persuaded the firm to give nine-penny vouchers to all customers for every £1 they spent during three weeks. These vouchers were exchanged at his pay-box for tickets for the first house of the day only.

In return, Guyatt has given the store space in his advertisements in the local Press. This stunt has enabled Guyatt to fill his first house each day and has caused a good deal of valuable comment.



J. Evans, of the Odeon, Yeovil, who has recently left the A.K.S., devised this striking Tudor setting for his box-office to create atmosphere for Eagle-Lion's HENRY V.

The Showman On:—

DISPLAY FOR "HENRY V"—FIRST EFFORT—USING TOPICAL PROBLEMS

Display and News

PERIOD dressing of the theatre is a common point of most of the exploitation that is being done for "Henry V." Manager Humphreys, of the Odeon, Cosham, has dressed both stalls and circle foyers in suitable atmosphere.

In his stalls display he has tastefully combined historical display in the form of shields, with pictorial panels of scenes from the film and posters, surmounted with an imposing banner.

In the circle foyer he has surrounded his theatre entrance doors with a display of armorial bearings. Over the doors he had mounted period weapons and banner titles. Above this on the canopy ledge were plaster models of

Home Made

L. A. KEENE, of the Playhouse, Guildford, specialises in devising unusual and inexpensive lobby displays. He sends details of one for U.A.'s "Blood on the Sun," which cost him nothing.

Against a dark drape he mounted a large wooden bloodstain, bearing the word "Blood." Beneath this were the words "On The" and below a large cut-out sun, mounted over a 4 ft. by 6 in. display board upon which were pasted cut-out scenes and portraits from the film, leading down to the inert figure of a Japanese and the words "A Perfect Knock-out."

From the cut-out sun coloured cords



Tudor houses with a model galleon in the centre. In the middle alcove, mounted in a flower basket, he had a white pillar giving the cast and the characters.

First Effort

A VERY creditable first entry comes from G. W. Taylor, of the Odeon, Prestwich, who was exploiting 20th-Fox's "Sunday Dinner for a Soldier."

He made use of a small alcove at the end of the entrance foyer. In this he set out table and chairs, with the table set for two, lighted by a table lamp. Above he hung an imposing ham and a large poster of the film.

The alcove was also lighted from above. The whole display was neat and striking and cost only 5s. for hire of the ham.

Accent on Music

FOR the exploitation of "Waltz Time," C. A. Monham, of the New Imperial, Canning Town, had a varied campaign.

For a week prior to playdate and also during the week of playing, a revolving sign placed on the top of the 120 ft. high roof displayed "Waltz Time." This could be seen by pedestrians over a quarter-mile radius.

From a concealed loudspeaker the trailer music was broadcast three times each day and during the week of showing the music was broadcast. The



This impressive entrance hall was created by G. Guthrie of the Odeon, Leeds, for the showing of HENRY V. Left: G. A. Foster, of the Regent, Brighton, arranged this shop window display for RKO-Radio's THE THREE CABALLEROS. The hats were designed by the owner of the shop.

gramophone record of Richard Tauber's number, "Break O' Day," was played during the interval with an appropriate slide shown on the screen, and also music was broadcast outside.

The placing of the loudspeaker in a concealed position caused people to look around and their attention was thus attracted to publicity posters which also included a 96-sheet.

Handbills were distributed in the district, and the co-operation of the newsboy outside the cinema was enlisted, a handbill being inserted inside each newspaper.

A traffic policeman is always on duty outside the cinema, and his presence and the many questions asked of him inspired the wording of a quad crown poster, "Don't ask a policeman! We can tell you! It's 'Waltz Time.'"

Medieval Corner

GEORGE GUTHRIE, of the Odeon, Leeds, has gone all out to exploit "Henry V." The whole of the foyer has been transformed and resembles more the entrance to a medieval castle than the entrance to a modern cinema.

Pennants and shields are emblazoned both inside the foyer and outside the front of the theatre. Round the walls of the theatre are striking pictures of the various characters in the film and exhibited in the foyer is a magnificent suit of medieval armour which Mr. Guthrie was fortunate enough to borrow from a private collection.

Next to this suit of armour Guthrie displayed a lay figure draped in the original costume worn by Rene Asherson. He also fixed a painting competition with a local newspaper, which gave the whole of its window space to bills from the film.

Impressive Window

S. C. BEACHAM, of the Worthing Odeon, had a striking tie-up with a furnisher's, when he secured a big display window for an imposing panorama of battle array in connection with his screening of "Henry V" (Eagle-Lion).

The top wall carried six big emblems bearing the names of the principals, with oil paintings of battle scenes hung below, flanked by two huge Union Jacks. On the floor space beneath a compre-

hensive collection of swords, arched cross bows and pikes, surrounded a fleet of galleons crowded with warms in full sail for France, surmounted by interlocked trumpets, together with edging of stills and screening details.

At the Odeon itself elaborate vestibule tableaux were featured on balcony and ground floors, outstanding on the former being a novel "east" constructed from sloped pikes to carry a large picture of Renee Asherson as Katherine, surrounded by coloured prints of Agincourt, swords and shields.

Manager Beacham arranged a competition for school children in conjunction with the Worthing Gazette, whose editor judged close on 200 short essays based on the question: "Why do you wish to see the film 'Henry V' at Worthing Odeon?"

Novel Advertising

PHILIP TAYLOR, manager of the Regal Cinema, Salisbury, exploited a topical and novel angle to advertise "I Live in Grosvenor Square" (Pathe). He realised that "accommodation is a burning question and so he had cards printed as follows:—

You can't live here, but you can get TEMPORARY ACCOMMODATION

at the Regal Cinema during the week commencing August 27 while you see the thrilling and romantic film

"I LIVE IN GROSVENOR SQUARE" Telephone number, Salisbury 338

These cards were deliberately printed in the style of small rough handbills such as used to advertise lost articles, etc., and were distributed in Salisbury, etc., and were distributed in districts, where they were placed in prominent positions in the windows of houses, cafes, shops, etc.

In addition, Taylor inserted in the three local papers an advertisement under "Apartments, etc." to let as follows: "Temporary accommodation available during the week commencing August 27, apply in person to the Regal Cinema, Salisbury, and see 'I Live in Grosvenor Square.'"

Co-operation

FOR the exploitation of Eagle-Lion's "Henry V." A. E. Barker, of the Regal, Cambridge, was able to get the co-operation of tradesmen to a degree rarely experienced. One antique dealer loaned a very old oak chair, another a carved oak chair, yet another a antique robes and two pikes. The antiques were placed in a large window of the biggest store in the town.

This store arranged the on-play and provided the window backing of old drapes. These drapes were partly to show an old English window, which was sketched by the store's artist.

J. ROWLAND SALES LTD.
WANTED

CINEMAS IN ALL PARTS OF THE UNITED KINGDOM
GOOD PRICES PAID AND IMMEDIATE DECISIONS.

Write in confidence to:—The Purchasing Agents, J. ROWLAND SALES LTD.,
Cinema and Theatre Estate Agents and Valuers, Faraday House, 8-10,
Charing Cross Road, London, W.C.2. Tel. Nos. TEM 9710 and 9719.

parliament scroll showed the God for Harry, England and the King, Henry V. by William Shakespeare. "See this brilliant presentation in Technicolor at the Regal, Monday August 13!" The score provided some old legal points to which were stuck some coloured stills. The completed display in the main road, by the way, was something different for a window. There were no tradesmen's commodities exhibited and no price tickets. The cost—about 10s. "I think that was tradesmen's cooperation," writes Barker. I agree. It shows what can be done.

Front Page Story

I THINK it is an achievement to have a three column picture of a cinema scene and in editorial space on the front page of a suburban paper on the same day that the journal carried a headline of national importance. The story was not even hot news—just about how Norwood folk waited patiently to get into the West Norwood Regal (G.B.) to see "They Were Sisters" (G.F.D.). And the accompanying picture did not illustrate the story, for it showed a line of old age pensioners waiting outside the theatre for their

worded "House problem solved at the Ritz, Hereford. We can accommodate thousands daily from Monday next. 'I Live in Grosvenor Square,' on view at 2.30, 5.20 and 8.30 p.m.," attracted much attention

Horse Sense

FOR his presentation of "Thunderhead, Son of Flicka," at the Eltham Hill Odeon, Francis Minde arranged a tie-up with a Chislehurst riding school.

A pony and rider paraded the town at busy periods during the week prior to showing, the pony bearing a card reading "I'm off to see 'Thunderhead, Son of Flicka' at the Odeon."

They also appeared on the stage at the Saturday matinee of the Odeon National Cinema Club for Boys and Girls.

Accent on Youth

THE campaign arranged by R. G. Butler, of the Capital (Odeon), Cardiff, to put over "Henry V." (Eagle-Lion) began four weeks before play-date and culminated in the front-of-house and vestibule displays, during the week prior to showing.

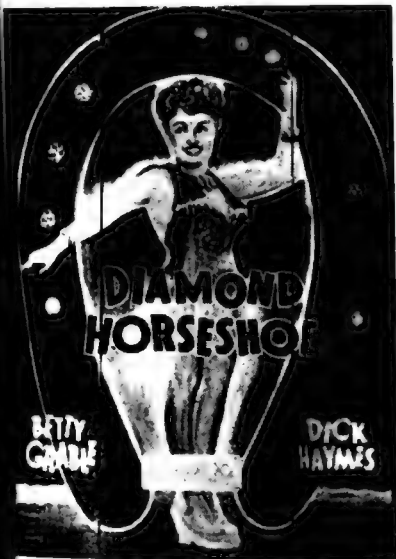
Advance methods of gaining patronage and general publicity included the distribution of 10,000 privilege tickets to Cardiff schoolchildren and the circularisation of all Service units and youth movements in the area, with a view to the attendance of organised parties.

Special Mention

THE following showmen also deserve mention, although space does not permit full description of their efforts:—

H. Bennett, of the Regal, Southport, for a striking foyer display for "I Live in Grosvenor Square" (Pathe) and also for cleverly enlisting the aid of the American Red Cross.

G. Fishwick, of the Public Hall, Carlisle, for a street poster campaign exploiting "Hotel Berlin."



This bright display for 20th-Fox's DIAMOND HORSESHOE, was planned by T. D. Hunt of the Odeon, Chichester. Right: Dorothy Lamour blouses were a feature of this window display arranged by R. Sidney Wilmot of the Odeon, Newcastle, for A MEDAL FOR BENNY.

Friday afternoon cheap matinee at 3d.

Crashing Local Papers

H. B. HENTON (A.B.C. Ritz, Hereford) took advantage of a pre-arranged cinema of "I Live in Grosvenor Square" (Pathe). At a luncheon which followed, most of the area managers, photograph taken of the party (a banner advertising the film), published in the local paper, previous to the showing at the cinema. This, together with tie-ups and attractive "House Agent" poster



A. E. Foster, of the Forum, Ealing, for a well-balanced and varied campaign putting over "Waltz Time" (Anglo-American).

The Showman

E. G. TURNER
... supplies cinema screens
TAKING ALL RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKWOOD 1061-2

STABLEFORD All-Metal
FINEST LIGHT
and SOUND **SCREENS**
See and hear it at the Empire, Leicester Sq., the
Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS
LIMITED
1, STEBBING ST., LONDON, W.11
Phone: Park 7882



ORGANISTS STAGE LONG-DISTANCE DUET AT TROCADERO

ALTHOUGH on holiday, P. A. Fowler, general manager of the G.B. Trocadero, Elephant and Castle, sent me an urgent request to visit the theatre to see a novel musical interlude.

As readers know, Terence Casey, resident organist, has been presenting programmes of Forces' request tunes for a long time. Recently, Casey went on holiday, and Rudy Lewis was switched from the Kilburn State to do a guest show in his absence.

He opened his interlude with a trio of request numbers and then told the audience through the console mike that arrangements had been made for Casey to ring up from Brighton within a few minutes.

"Casey and I," he said, "have long wanted to play a duet together, but we have never yet had the chance. I am proposing, therefore, to play one with him when he gets through on the 'phone—which has been connected for the occasion to the theatre loudspeaker system."

He then improvised for a few moments on the organ until the call came through and the well-known voice of Casey was heard greeting Lewis and the audience. The two musicians agreed to play Eric Coates's "Sleepy Lagoon." Casey on his piano and Lewis on the Trocadero organ. At the end of

the duet the players were greeted with a round of enthusiastic applause.

It was a wonderful bit of showmanship, and if I hint that perhaps the routine was a trifle too slick and the loudspeakers gave a suspicion of needle hiss, it is no disparagement of a stunt which left the majority of Mr. Fowler's patrons convinced and marvelling. I congratulate Rudy Lewis on his part of the performance which called for personality as well as technical skill.

★

RUDY LEWIS, by the way, has been exceptionally busy recently. Although nominally resident at the Kilburn State, he has lately been doing guest performances at Edmonton and the Trocadero, has had a spot of holiday, and during September is booked for six broadcasts from Kilburn—two of them on the same day.

He spends the first week of this month as guest at Chelsea in place of resident organist Cyril Busfield, while the State presents the Gaumont Discoveries stage show, which tours with its own organist.

Lewis was formerly resident organist at the Chelsea Gaumont and is looking forward to renewing acquaintance with patrons in that district.



GET BACK TO NORMAL

INSTAL

ILLUMINATED DISPLAY FRAMES

ILLUMINATED GIROSIGN

CATEGORY INDICATORS SEAT PLANS & FRAMES

AN ALL-IN SERVICE BY

GIROSIGN LTD.

86-88, WARDOUR STREET, W.1.

Tel.: GERRARD { 3526
3527
2336

G.B.I. DIRECTOR WILL HELP EIRE GOVT.

BRENDAN J. STAFFORD, chief lighting cameraman and a director of the Gaumont-British Instructional studios, who was a former member of the Council of the Irish Film Society, is going to Ireland to direct the Eire Government-sponsored film about Thomas Davis, the Irish patriot.

Stafford, who left Ireland about four years ago, first started with documentary units, and later joined up with Michael Powell and was engaged on "The Silver Fleet."

Colm O. Laoghaire, secretary to



Ann Todd as she appears in *THE SEVENTH VEIL*, Sidney Box production for G.F.D. trade show shortly.

the Irish Film Society, will work as camera assistant to Stafford on the Davis film.

H. de Rofe, who was for a long time at the London Pavilion, has recently moved to the Academy, Oxford Street, where he is now manager.

Leonora Makes a Speedy Recovery

SYDNEY and Mrs. Box express their thanks for the many inquiries they have received asking after their small daughter Leonora, who was run over whilst on location with her parents with "The Years Between" at Chiddingfold. She will be leaving St. Thomas' Hospital in a few days' time.

Reg Groves, recent Parliamentary Labour candidate for Aylesbury and writer-producer of the Film Producers' Guild, has been presented with twins—both girls.

Bob Thornton has rejoined Warner Brothers at head office after being demobilised. He has taken up his

MAINLY ABOUT PEOPLE

position in the sales department, acting with the contracts section. Thornton returns to civilian life with the rank of Major. He was called up in August, 1939, as a Territorial officer and saw service in the Middle East, North Africa and Italy.

Ted Hardiman, of Egan Film Service, Dublin, is recovering after his recent serious illness, and is going to the office for a few hours daily.

Ronald L. Jay, of Jay's Film Service, Glasgow, was with Paramount for 12 years. While he is interested in commercial work, he is busy on Pathe newsreel coverage. One trip which Jay confessed to enjoying a great deal was the recent Glenfinnan bi-centenary of the 1745 rebellion.

Butcher Takes Over Guernsey Cinema

GEORGE SYMONS, aged 46, will take over the smallest of the three Guernsey cinemas, the North Cinema, in parish St. Sampson, as owner-manager as from October 1. Symonds is a Jack of All Trades—he was a keen footballer, swimmer and general athlete. He is a butcher and an experienced light comedian!

He has represented Guernsey at many interinsular sports. Symons is re-staffing the cinema and having its equipment put into first-rate condition.

S. F. Goldwater has left Waltham after a long period of service with the company as London representative on the technical side. He has been responsible for many important installations during the period, before which he was for 12 years with Gaumont, also on installation work.

Cecil McGibbon has joined Cineguild as a script writer. His first assignment (he has been working on the script of "Great Expectations") will be on Margaret Irwin's "The Gay Galliard."

He is leaving for Scotland this week to see the locations for this production and will stay with Margaret Irwin and her husband, J. Monsell.

W. R. Scutt, who has been managing an ENSA cinema at the R.A.F. camp, South Ceoney, Gloucester, has joined the Mayfair circuit to manage its Northampton theatre. He had previously served with Mayfair, Clifton and A.B.C.

On the personal staff of the Lord Mayor of Birmingham since the early days of the war, **Miss Eileen**

McDonald, daughter of Mrs. E. McDonald, the well-known member of the Birmingham and Midlands Branch of the C.E.A., and the late Coun. G. F. McDonald, last week-end resigned her position.

An expert motorist, Miss McDonald has been regularly at the wheel of the Lord Mayor's car for the last five years, and even during the blitz period she safely piloted the city's official head to and from the Council House on his numerous engagements.

Her resignation was marked by several Council House presentations, including a personal one of a bracelet from Ald. W. T. Wiggins-Davies and Mrs. Davies, the present Lord Mayor and Lady Mayoress.

A. Livingstone, manager in Dublin of 20th Century-Fox, is shortly to be transferred to the company's branch in Leeds.

News comes from Sydney, N.S.W., that **Roy Purves**, formerly supervisor for A.B.C. in the Merseyside area, has resigned his appointment as general manager of Hoyts Sydney Plaza, in order to look after his other theatre interests and property in the country.

He will retain active association with the film industry as a director and general manager of the Macro Theatre (Randwick) Pty. and County Theatres (Goulburn) Pty., which companies he founded.

Private E. Birchall, who was chief operator at the Majestic, Orrell, before he joined the Army in 1939, is now giving film shows in Germany. On his way through Germany, he picked up enough cinema equipment to be able to give shows for his battalion, and he does his old job while his comrades watch captured German films on a screen rigged up in the canteen.

He also works the apparatus at the local picture house, where British and American films are shown to men of the battalion.

He Was Mentioned in a 1921 "KINE"

MANAGER of the Odeon, Colwyn Bay, for five years, **E. Pittin-**dale has resigned. A showman of long standing, he received mention in the KINE as far back as 1921.

He came to North Wales in 1918 as manager for the Llandudno Cinema Co., and in 1922 took over the Rialto, Colwyn Bay.

For 35 years he has been managing theatres. He has lived in Colwyn Bay for 26 years and intends to remain in the town.

Ald. R. K. Milne, who has just retired from the Bebington Council, and was the first Mayor of Bebington (1937), is the solicitor to the North-Western branch C.E.A.

Liverpool Manageress Retires After a Lifetime's Service

AFTER 32 years' service at the same cinema, **Miss Adelaide Murphy** has retired from the Lido, Belmont Road, Liverpool. She joined the staff as cashier at the time when the cinema, then known as the Belmont, made regular feature of Allied Artists' productions.

She was appointed manageress in 1941.

At a farewell staff gathering presentations were made to her by the staff, patrons and directors. Coun. **Alfred Levy** handed her a cheque on behalf of the directors.

Trade friends of **Leslie Blond**, who has just given up the position



Billy Hartnell plays the part of an innocent man, convicted for murder, in *QUERY*, a current Anglo-American trade show offering.

of manager of the Liverpool branch of G.F.D. and has retired from the film renting business, will be guests of honour at a dinner to be given by exhibitors and renters at Reece's, Liverpool, on Friday, September 14. **Philip M. Hammer** is organising this event at which a presentation will be made to Blond.

After being laid up with illness for two months, "**Len**" Grice was out and about again this week on G.B. Kalee business in the Mersey land area.

General Film Distributors in Eire is shortly to lose two of its office staff.

American-born **Miss Renet Reddy**, resident in Dublin for some years, has become engaged to **Carl T. Stuart**, who is connected with the petrol business. The engagement is also announced between **Sylvia Cowan**, of Dublin, and **Sydney Collins**.

Horace F. Follard, manager of the Fosse, Leicester, for six years, has turned to Leicester.

Thursday

The Strange Affairs of Uncle Harry
(Universal-G.F.D.)

Leicester Square Theatre. 10.30 a.m.
Cast: George Sanders, Geraldine Fitzgerald, Ella Raines, Moyna Macgill, Sara Allgood, Harry von Zell.
Director: Robert Siodmak.
This is an adaptation of the West End stage hit "Uncle Harry," with a surprise twist finale.
"Uncle Harry" is a pattern-designer who lives with his two sisters in a typical American small-town. One of the sisters, Lettie, has allowed her affection for Harry to become an obsession so that when he announces his intention of marrying Deborah, a New York fashion artist, she does all she can to prevent the marriage. Ultimately, Harry plans to poison Lettie, but the scheme misfires, with the result the other sister, Hester, becomes



FILMS TO BE TRADE SHOWN BETWEEN
THURS. SEPT. 13 AND WED. SEPT. 19

go hand-in-hand in this latest Boston Blackie adventure.

In this adventure the hero asks for the release of convicts to help on essential war work. Blackie puts them on their honour, but one skips off, intent on digging up the proceeds of a past robbery.

How Blackie gets tied-up in a shooting and is suspected by the police of having made possible the convict's escape is a narrative alive with all the melodrama for which the series is known.

operation, tries to interest him into a "fixed" dice game, and also borrows money to bet on a boxing match which she thinks her boss has also fixed.

She loses, confesses, and is told that he is not the millionaire!

Meantime, the wealthy lad has begun a romance with a "taxi-dancer," and in the climax both pairs join forces to outwit the gangster dance hall proprietor.

Three's a Crowd
(British Lion-Republic)

Rialto, Coventry Street. 11 a.m.
Cast: Pamela Blake, Charles Gordon, Gertrude Michael, Pierre Watkin and Virginia Brissac. Director: Lesley Selander.

Described as an unusually suspenseful murder mystery, "Three's a Crowd" features Pamela Blake with the Republic discovery, Charles Gordon.

The story, which builds up steadily to a surprise climax, concerns a wealthy "socialite" who, on the eve of her marriage, visits an old admirer.

Next morning he is found dead, and her fiancée rushes her into a hasty wedding. He believes her guilty of the murder, but, after a series of mysterious happenings and adventurous escapades her innocence is established and the criminal uncovered.

Based on the novel, "Hasty Wedding," "Three's a Crowd" is said to be noteworthy for its fast-paced action, slick direction and a story in which romance and excitement march side by side.

Query
(Anglo-American)

Palace Theatre. 2.30 p.m.
Cast: Billy Hartnell, Jimmy Hanley, Chili Bouchier, John Slater, Dinah Sheridan, Breda O'Rourke, Kynaston Reeves, Wylie Watson, Marie O'Neill, Petula Clarke and Scott Sanders. Director: Montgomery Tully.

This British National film gives Billy Hartnell a dramatic rôle as Masterick, the man who paid the price first and committed the crime afterwards!

Innocent, he is tried and sentenced for the murder of his wife's lover. The sentence is commuted to one of life imprisonment, and, after serving 15 years, Masterick is released to begin a relentless search for the man whose murderer he is supposed to be.

"Query" is the title of this film which poses the question of what happens to a murderer who has already had his punishment.

"Query" is the type of film that will have audiences talking long after they have seen the picture. It is a screen version of a short story by "Seamark."

Wednesday

On Stage Everybody
(G.F.D.-Universal)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Peggy Ryan, Johnny Cox, Jack Oakie, Julie London, Otto Kruger, Wallace Ford, Esther Dale, Milburn Stone, Stephen Wayne and Jimmy Clark. Director: Jean Yarbrough.

Jack Oakie and Peggy Ryan appear



Mervyn Johns and Frederick Valk play an intense scene in Ealing's DEAD OF NIGHT, now showing at the Gaumont, Haymarket

again as father and daughter in this entertainment built round the popular theme of show folk.

The comedian is seen as a music-hall performer who detests the radio because he feels it is damaging to his profession. Later, after hearing a baseball broadcast he revises his opinion, with the result he is enthusiastic over the wireless medium.

He emerges from a "home" and puts on a big air show that brings him back to the Press headlines.

The closing reels are devoted to a radio programme full of good individual acts.

Love Letters
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Jennifer Jones, Joseph Cotten, Ann Richards, Gladys Cooper, Robert Sully and Cecil Kellaway. Director: William Dieterle.

"Love Letters" is the latest Hal Wallis production for Paramount, and it is a romantic drama staged against the background of England during war time. It is not a "war" story, however.

The two stars of "Love Letters," Jennifer Jones and Joseph Cotten, were obtained from Joseph Selznick, who has them under contract. The players came to the Hal Wallis subject almost direct from "Since You Went Away."

The story of "Love Letters" concerns the marriage of Robert Sully to Jennifer Jones, a marriage that takes place through love letters written by a brother officer, Joseph Cotten. Deeply regretting the subterfuge, Cotten hears that his friends have been killed while at home on leave.

Cotten, who is wounded, returns to England, hoping to meet his friend's wife, with whom he is in love. When he does meet her she has lost her memory, particularly of events leading up to her trial for the manslaughter of her husband.

She regains her memory and is proved innocent.

Society Enjoyed
"Henry V"

Bristol Shakespeare Society issued a questionnaire to its members regarding "Henry V," when it was recently shown in the city. Replies show that 88 per cent. liked the picture and 12 per cent. did not.

Twenty per cent. though it was the greatest film they had ever seen, and 84 per cent. wanted to see it again.

Forthcoming Attractions

THE following films will be trade shown on Thursday and Friday of next week (September 20 and 21), synopsis of which will appear in next week's issue of the KINE.

THURSDAY, SEPTEMBER 20.—The Chicago Kid (British Lion), Studio One, at 11 a.m. Guest Wife (United Artists), Palace Theatre, at 2.30 p.m. Road to Utopia (Paramount), Private Theatre, at 10.30 a.m. and 2.30 p.m.

FRIDAY, SEPTEMBER 21.—Jealousy (British Lion), Studio One, at 11 a.m. Lost Week-End (Paramount), Private Theatre, at 10.30 a.m. and 2.30 p.m.

is victim. Lettie takes the blame, is tried, and sentenced to death. Harry attempts to confess, but his plea of guilt is rejected by the authorities as a desperate piece of gallantry designed to save his sister's life!

Lettie tells her brother that he will save his conscience with him the rest of his life. She, on the other hand, will be free as soon as the hangman has done his job.

This situation leads up to the surprise climax.

Over 21

(Columbia)

New Gallery. 10.45 a.m.
Cast: Irene Dunne, Alexander Knox, Charles Coburn, Jeff Donnell and Loretta Lindall. Director: Charles Vidor.

The attitude for light comedy which Irene Dunne has displayed in "Together Again" and "The Awful Truth" has all been in this romance of an Army wife.

Alexander Knox gives a portrayal of a newspaper editor turned soldier. The story tells how the New York journalist most takes the examinations which will gain him his commission. His wife has her own problem, staying off his exorbitant editor who demands a column of world events, by writing it herself! She does it unknown to her husband. At the same time, she tries to play "crummy" to her husband.

Friday

The Chance of a Lifetime
(Columbia)

New Gallery. 10.45 a.m.
Cast: Chester Morris, Erik Rolf, Jeanne Bates, Richard Lane and George E. Stone. Director: William Castle.

Brisk action and lighthearted comedy

Tuesday

Duffy's Tavern
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Ed. Gardner, Charles Cantor, Bing Crosby, Betty Hutton, Paulette Goddard and Dorothy Lamour.

"Duffy's Tavern," Paramount's new musical, has the greatest galaxy of stars.

The film brings Ed Gardner to the screen for the first time. He plays Archie, the proprietor of the radio show, "Duffy's Tavern"—where the "elite meet to eat." The picture also introduces Charles Cantor as Finnegan, Ann Thomas as Miss Duffy, and Eddie Green as the waiter.

Unlike other lavish all-star films of the past, "Duffy's Tavern" is said to present its stars as integral parts of the story. The cast includes Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova,

Caribbean Mystery
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: James Dunn, Sheila Ryan, Edward Ryan, Keed Hadley and Roy Roberts.

A strange island in the midst of the swampland is the setting for this mystery thriller.

A tropical paradise by day, a lagoon of death by night, stalked by terror of the fate of eight people who entered the isle and never returned. The story tells the adventures of a detective who sets out to solve the mysterious disappearances.

Packed with suspense, there is a mysterious romance and episodes of a gang's efforts to steal hidden treasure before the secrets of the swampland are found out.

James Dunn is the detective who is sent to the island as special investigator.

Dancing Ladies
(Columbia)

New Gallery. 10.45 a.m.
Cast: Jane Frazee, Jimmy Lloyd, Robert Scott, Joan Woodbury, John Calvert, George McKay and Edward Hyams. Director: Will Jason.

This is a romantic story of dance hall hostesses and their boy friends.

When a millionaire's son and his pal pass a brightly lit dance hall and see a poster of the singer, the former gives his friend £25 to impress the girl.

She, to raise money for a friend's

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 13	10.45 a.m.	New Gallery	Over 21	Columbia	Irene Dunne	
" " 13	10.30 a.m.	Leicester Sq. Th.	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	
Fri., " 14	10.45 a.m.	New Gallery	The Chance of a Lifetime	Columbia	Chester Morris	
Mon., " 17	10.45 a.m.	Private Theatre	Four Shorts	Columbia		
" " 17	2.30 p.m.	G.B. Theatre	Three Shorts	Renown	Pamela Blake	
Tues., " 18	11 a.m.	Rialto	Three's a Crowd	British Lion	Billy Hartnell	
" " 18	2.30 p.m.	Palace	Query	Anglo-American	Ed. Gardner	
" " 18	10.30 a.m. & 2.30 p.m.	Private Theatre	Duffy's Tavern	Paramount		
" " 18	10.45 a.m.	New Gallery	Dancing Ladies	Columbia	James Dunn	
" " 18	10.30 a.m. & 2.30 p.m.	Century Theatre	Caribbean Mystery	20th Century-Fox		
" " 18	2.30 p.m.	G.B. Theatre	Three Shorts	Renown	Edward Everett Horton	
Wed., " 19	11 a.m.	Rialto	Steppin' in Society	British Lion	Jennifer Jones	
" " 19	10.30 a.m. & 2.30 p.m.	Private Theatre	Love Letters	Paramount	Peggy Ryan	
" " 19	10.30 a.m. & 2.30 p.m.	Private Theatre	On Stage Everybody	G.F.D.		
" " 19	2.30 p.m.	G.B. Theatre	Three Shorts	Renown	Donald Barry	
Thur., " 20	11 a.m.	Studio One	The Chicago Kid	British Lion	Claudette Colbert	
" " 20	2.30 p.m.	Palace	Guest Wife	United Artists	Bing Crosby	
" " 20	10.30 a.m. & 2.30 p.m.	Private Theatre	Road to Utopia	Paramount		
" " 20	2.30 p.m.	G.B. Theatre	Three Shorts	Renown	John Loder	
Fri., " 21	11 a.m.	Studio One	Jealousy	British Lion	Ray Milland	
" " 21	10.30 a.m. & 2.30 p.m.	Private Theatre	Lost Week-end	Paramount		
BIRMINGHAM.						
Tues., Sept. 18	10.30 a.m.	Scala	Over 21	Columbia	Irene Dunne	
Wed., " 19	10.45 a.m.	Futurist	Three's a Crowd	British Lion	Pamela Blake	
" " 19	10.30 a.m.	Scala	The Fighting Guardsman	Columbia	Willard Parker	
Thur., " 20	10.45 a.m.	Futurist	Steppin' in Society	British Lion	Chester Morris	
" " 20	10.30 a.m.	Scala	The Chance of a Lifetime	Columbia	Michael Redgrave	
Fri., " 21	10.30 a.m.	Scala	Dead of Night	Eagle-Lion	Donald Barry	
" " 21	10.45 a.m.	Futurist	The Chicago Kid	British Lion		
CARDIFF.						
Tues., Sept. 18	10.45 a.m.	Olympia	Perfect Strangers	M-G-M	Robert Donat	
" " 18	10.45 a.m.	Empire	Over 21	Columbia	Irene Dunne	
Wed., " 19	10.30 a.m.	Empire	Dead of Night	Eagle Lion	Michael Redgrave	
" " 19	10.45 a.m.	Park Hall	The Power of the Whistler	Columbia	Richard Dix	
Fri., " 21	10.45 a.m.	Odeon	Three's a Crowd	British Lion	Pamela Blake	
" " 21	10.30 a.m.	Park Hall	Fisherman's Wharf	International		
" " 21	10.30 a.m.	Park Hall	Eagles Brood	International		
GLASGOW.						
Tues., Sept. 18	11 a.m.	La Scala	The Fighting Guardsman	Columbia	Willard Parker	
Wed., " 19	11 a.m.	Green's	The Racket Man	Columbia	Tom Neal	
Thur., " 20	10.30 a.m.	Savoy	Dead of Night	Eagle Lion	Michael Redgrave	
" " 20	10.45 a.m.	La Scala	Over 21	Columbia	Irene Dunne	
Fri., " 21	10.45 a.m.	Cosmo	Three's a Crowd	British Lion	Pamela Blake	
" " 21	11 a.m.	Green's	The Chance of a Lifetime	Columbia	Chester Morris	
LEEDS.						
Tues., Sept. 18	10.45 a.m.	Tower	Three's a Crowd	British Lion	Pamela Blake	
" " 18	10.45 a.m.	Ritz	The Fighting Guardsman	Columbia	Willard Parker	
Wed., " 19	10.45 a.m.	Tower	The Power of the Whistler	Columbia	Richard Dix	
Thur., " 20	10.30 a.m.	Ritz	Perfect Strangers	M-G-M	Robert Donat	
" " 20	10.45 a.m.	Scala	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	
" " 20	10.45 a.m.	Tower	The Racket Man	Columbia	Tom Neal	
Fri., " 21	10.45 a.m.	Tower	Steppin' in Society	British Lion	Edward Everett Horton	
" " 21	10.45 a.m.	Ritz	Over 21	Columbia	Irene Dunne	
LIVERPOOL.						
Tues., Sept. 18	10.45 a.m.	Scala	The Racket Man	Columbia	Tom Neal	
Wed., " 19	10.45 a.m.	Scala	Three's a Crowd	British Lion	Pamela Blake	
" " 19	10.45 a.m.	Futurist	The Chance of a Lifetime	Columbia	Chester Morris	
Thur., " 20	10.45 a.m.	Forum	Steppin' in Society	British Lion	Edward Everett Horton	
Fri., " 21	10.30 a.m.	Futurist	Dead of Night	Eagle Lion	Michael Redgrave	
" " 21	10.45 a.m.	Majestic	The Chicago Kid	British Lion	Donald Barry	
" " 21	10.45 a.m.	Scala	Over 21	Columbia	Irene Dunne	
MANCHESTER.						
Tues., Sept. 18	10.45 a.m.	Gaiety	The Racket Man	Columbia	Tom Neal	
Thur., " 20	10.30 a.m.	Gaumont	Dead of Night	Eagle Lion	Michael Redgrave	
" " 20	10.45 a.m.	Theatre Royal	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	
" " 20	10.45 a.m.	Gaiety	The Chance of a Lifetime	Columbia	Chester Morris	
Fri., " 21	10.45 a.m.	New Oxford	Three's a Crowd	British Lion	Pamela Blake	
NEWCASTLE.						
Tues., Sept. 18	10.30 a.m.	Stoll	Dead of Night	Eagle Lion	Michael Redgrave	
" " 18	10.45 a.m.	Essoldo	Wedding Night	International	Gary Cooper	
" " 18	10.45 a.m.	Grainger	The Chance of a Lifetime	Columbia	Chester Morris	
Wed., " 19	10.45 a.m.	Essoldo	Swiss Family Robinson	International	Freddie Bartholomew	
Thur., " 20	10.45 a.m.	Stoll	Three's a Crowd	British Lion	Pamela Blake	
" " 20	10.45 a.m.	Essoldo	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	
Fri., " 21	10.45 a.m.	Stoll	Steppin' in Society	British Lion	Edward Everett Horton	
" " 21	10.45 a.m.	Essoldo	Little Men	International	Kay Francis	
NOTTINGHAM.						
Tues., Sept. 18	10.30 a.m.	Scala	Perfect Strangers	M-G-M	Robert Donat	
Fri., " 21	10.30 a.m.	Scala	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	
SHEFFIELD.						
Tues., Sept. 18	10.45 a.m.	Hippodrome	Painted Boats	Ealing	Jenny Laird	
Fri., " 21	10.45 a.m.	Picture Palace	Three's a Crowd	British Lion	Pamela Blake	

September 13, 1945

SITUATIONS VACANT

Managers, two Operators required immediately.—Apply, Picture Palace, Ltd., 58, Edward Street, West London.

MANAGERS required in the London area; comfortable permanency with good prospects available to experienced men. Applications (treated in strict confidence) stating experience, and salary required, should be sent to U., Box 936, Kinematograph Weekly.

ANTED, CHIEF OPERATOR FOR MODERN CINEMA; SLENDID OPPORTUNITY; PERMANENT POSITION; WAGES ONLY MEN OF EXPERIENCE; REPLY: LONDON AND DISTRICTS. INQUIRIES TO: E. BOX 871, KINEMATOGRAPH WEEKLY.

ANTED, ASSISTANT OPERATOR.—IMPERIAL SOUND STUDIOS, WARDOUR STREET, W.1.

ANTED, Chief Operator or very good 1st. Simplex, RCA; independent; have first-class references.—County Cinema, Oakham, Rutland.

Chief Operator and Second wanted independent cinema, seaside town; Electric.—Refs. to Box 174, W. H. Colwyn Bay.

Chief and Second Operators required; have first-class experience. Call, stating age, experience, and salary required.—Apply, L. Morris, 52, Esbury Avenue, London, W.1.

JECTIONISTS required for London area; good, progressive positions available for suitable men over military or otherwise exempt.—Apply, giving particulars, in confidence, to T., Box 55, Kinematograph Weekly.

ANTED, Projectionist for cinema in hire; no matinees; small furnished show available.—N., Box 929, Kinematograph Weekly.

ST and Second Operator required Kent Coast cinema, 1,000-seater; want wages for those fully experienced in operating and stage work; start immediately.—Apply (in confidence) to B., Box 99, Kinematograph Weekly.

ANTED, Second Projectionist, for Country Theatre; W.E. sound, 12's; only fully experienced and able men need apply.—The Manager, St. Horley, Surrey.

COND and Third Operators required (or female).—Apply, Picardy Cinema, Harlesden, N.W.10.

M Booking Clerk required, with knowledge of Circuit work.—Write, stating age, experience, and salary required, to Box 94, Kinematograph Weekly.

M Company requires good Short-Typist. Apply, B., Box 918, Kinematograph Weekly.

M Company requires good Copy-ist.—Apply, C., Box 919, Kinematograph Weekly.

M Company requires assistant Booking Clerk; one with previous experience or knowledge preferred.—Apply, Box 920, Kinematograph Weekly.

ANTED, fully experienced Foreman—man, full particulars, etc., to Mr. Regent, Horley, Surrey.

SITUATIONS WANTED

UNG MANAGER, TEN YEARS OR CIRCUIT, FULLY EXPERIENCED ALL BRANCHES ADMINISTRATION, AT PRESENT GENERAL MANAGER, 2,000-SEATER SUPER. ADVANCEMENT AS SUPER. OR OTHER EXECUTIVE POSITION WITH SMALL CIRCUIT, SOUTH OF ENGLAND.—M., BOX 928, KINEMATOGRAPH WEEKLY.

MANAGER (ex F/Lt., R.A.F.), age 41, to accept engagement; South preferred, but not essential; free end of number; excellent refs.—R., Box 933, Kinematograph Weekly.

MANAGER of Super (2,000 seats), free from war work, desires appointment preferably South; young, amiable, and publicity enthusiast.—L., Box Kinematograph Weekly.

MESSRS.

HARRIS & GILLOW

The acknowledged Agents, Expert Valuers and auctioneers in the Cinema Industry

URGENTLY REQUIRED CINEMAS

Within a radius of 50 miles from London, with capacities from 750 upwards and preferably Freehold

★

Owners, Solicitors or others interested are invited to forward full particulars which will be treated in strict confidence, when suitable properties will be inspected immediately

★

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: GERard 2504 (10 lines)

Wires: "Faddist," Rath, London

THOROUGHLY experienced Manager, single; go anywhere.—79, Pershore Road, Edgbaston, Birmingham.

*PHONE Knowle 2120 or write A. F. Chappell, Forest Hotel, Dorridge, Warwickshire, and contact exceptionally experienced Manager; single; go anywhere immediately.

CHIEF OPERATOR - MANAGER, JUST DEMOBILISED, SEEKS SITUATION AS MANAGER-OPERATOR OR CHIEF OPERATOR; EXPERIENCED IN ALL DEPTS.; USED TO COMPLETE CONTROL; 20 YEARS' EXPERIENCE; AVAILABLE SEPTEMBER 16; GO ANYWHERE.—WRITE, L. W. CARTER, 56, HASELBEECH CREST, LIVERPOOL, 11.

MANAGER, with Circuit experience, desires change to Independent or small Circuit; West of England.—Reply, G., Box 923, Kinematograph Weekly.

BUSINESS-BUILDER, with proven record, desires management of super-house or supervision of number of small halls; sound knowledge of modern selling methods; many years on exhibiting side; first-class offers only.—F., Box 922, Kinematograph Weekly.

CHIEF OPERATOR AT LIBERTY; 20 YEARS LAST FIRM; HIGHEST REFS.; SEEKS COMFORTABLE PERMANENCY, COUNTRY OR COAST THEATRE.—OPERATOR, 18, WESTON PARK, CROUCH END, LONDON.

CHIEF Operator seeks change; 12 years' experience, Kalee, B.T.H., Simplex, Ross; W.E., RCA, B.T.H., B.A. sound.—All replies to 5, Sidney House, Sidney Street, London, E.1.

CHIEF seeks change; 19 years' experience, Kalee, B.T.H., Simplex, W.E., R.C.A., A.W.H., B.A.; wages £6; country preferred.—Write, Q., Box 908, Kinematograph Weekly.

TO FILM COMPANIES.—Ex-theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

THEATRE SEATS

TIP-UP Chairs, Spare Parts, entire contents bought or sold.—Gerrard Sales, 3, Long Acre, Leicester Square, London (Temple Bar 8764).

KINEMAS FOR SALE

FOR SALE, KINEMA AND TWO BUNGALOWS. Small kinema, showing good profits, solo situation in Lancs industrial district, equipped Kalee, Western Electric Microphonic sound; holding ice-cream manufacturing licence; two ice-cream mixers, and storers. Also two Bungalows (one with garage), built 1938, each containing two bedrooms, dining, kitchen and bathroom; all-electric, h. & c. water, modern tiled fireplaces; situated in pleasant country district, ten minutes from kinema. Vacant possession of one bungalow on completion. Price, kinema and bungalows, £10,500. Further particulars on banker's reference, to principals only.—A., Box 917, Kinematograph Weekly.

FREEHOLD Modern Kinema for sale, seating 550; excellent condition and splendidly furnished; solo situation; price £17,000; principals or solicitors only.—Q., Box 932, Kinematograph Weekly.

KINEMAS WANTED

KINEMA wanted; up to 1,000 seats.—Full particulars to P., Box 881, Kinematograph Weekly.

KINEMA wanted by experienced Manager; seating 400 or more; lease or buy; small circuit considered.—K., Box 926, Kinematograph Weekly.

OFFICES REQUIRED

RUSSELL AND CO., 48, Dover Street, W.1 (Regent 3006/7), require immediately additional office accommodation, 300/800 sq. ft., within ½-mile radius Wardour Street. Immediate inspection. Phone or write: Russell and Co., as above.

GEORGE PALMER
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON W.1. (GER. 4786).

EVERYTHING NEEDED, INCLUDING:
NEGATIVE AND POSITIVE CARBONS,
QUICK SERVICE,
UNIFIT LENSES,
INTERMITTENT FILM GUIDES,
ROSS PROJECTORS,
INDIGO GELATINE,
ESSENCE FOR SPRAYERS,
SPOOLS,

INK FOR SLIDES,
NUMERALS FOR SEATS,
VAST QUANTITIES OF
INTERMITTENT SPROCKETS,
TICKET RECEIVING BOXES,
END WORRIES BY
DEFINITELY ORDERING FROM:

GEORGE PALMER
(PROP., FRED PALMER),
89, WARDOUR STREET,
LONDON, W.1.

FOR SALE AND WANTED

FOR Sale, reconditioned Arc Lamps; most makes.—Cino Engineering, 36, Sylvan Way, Redhill. Phone: Redhill 3386 and 2789.

RCA Simplex Portable Equipment: 2 projectors (self-contained), main amplifier, spare amplifier, dual speakers, stands, non-sync., self-erecting screen, 8 ft. 6 in. by 6 ft. 6 in., in carrying case, spools, rewriter, spares, quantity genuine U.S.A. projector lamps—results equal to normal theatre equipment—price £650 complete. Newton Rectifier, 3-phase 400/440 volts input, output 30 amps. for two 25-amp. arcs, complete with 2 spare valves, £70. 2 Imperial Driven Sound-heads, Motors, Stands, and 2 Ross Front-shutter Projectors; no reasonable offer refused. Numerous energised Speakers, various types; send for details and price.—Watkins, 2, Seymour Avenue, Newquay, Cornwall.

FOR Sale, Kalee 7 Projectors; 1 pair can be seen working. Best offer accepted.—Regal Cinema, Kingsbridge, South Devon.

METRIUM Twin Rectifier (faulty bulbs), input 200 volts 50 cycles single phase, output 100 volts 45/90 amps.; best offer will be accepted.—New Central Cinema, Eastbourne.

FOR Sale, two Kalee Vulcan H.I. auto-feed Arc Lamps, in splendid condition.—Apply, H., Box 924, Kinematograph Weekly.

FOR Sale, Westone Glass Beaded Screen, in good condition, size 26 ft. by 19 ft. 6 in. £30.—Manager, Maypole Cinema, Birmingham.

CURTAINS in Orange Rep with applied design in satin, 18 ft. drop, complete hooks and chain weighted; few grease spots, otherwise perfect. Best offer before Thursday next to P., Box 931, Kinematograph Weekly.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

WANTED to purchase, 16-mm. Talkie Features and Shorts; must be in first-class condition.—Full particulars, price, J., Box 925, Kinematograph Weekly.

POSTERS

ART Posters, Showcards, Special Displays.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough. Specialists in Kinema Advertising.

AGENCIES

BELGIUM/LUXEMBOURG.—ADVERTISER WISHES TO ESTABLISH SOLE AGENCY THESE COUNTRIES FOR FIRST-CLASS BRITISH KINEMA EQUIPMENT AND ACCESSORIES. COMPLETE INSTALLATIONS REQUIRED IMMEDIATELY. RESTRICTIONS ARE LIFTED. MANUFACTURERS AND/OR DISTRIBUTORS ARE INVITED TO SEND FULL PARTICULARS OF PRODUCT, TERMS, ETC., TO Z., BOX 916, KINEMATOGRAPH WEEKLY.

Long Acre, London, W.C.2.

IF IT'S A PARAMOUNT PICTURE —

IT'S THE BEST SHOW IN TOWN!

The Screen's Outstanding Young Dramatic Star...

JENNIFER JONES co-starring with **JOSEPH COTTEN**

in
HAL WALLIS'

"LOVE LETTERS"



Mark
Sept. 17th. in
your diary as
Paramount's
Giant Trade
Show Week

with **ANN RICHARDS** · **CECIL KELLAWAY** · **GLADYS COOPER** ·
ANITA LOUISE · **ROBERT SULLY** · Directed by **WILLIAM DIETERLE**

Produced by

SCREEN PLAY BY **AYN RAND**

HAL WALLIS who gave you "The Affairs of Susan"
... the most talked about Picture of the Year!

IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

L. XI No. 122

SEPTEMBER 13, 1945

PRICE SIXPENCE

Announcing

BLOOMED
FOR MORE LIGHT



MAKING THE GHOST WALK

Obviously no sane owner or manager likes to see the "ghost" walk on the screen. He takes good care that his projection apparatus would not descend to such a scale of faultiness—and just as care of technical apparatus is so essential, so the comfort of patrons, and the dressing of the cinema and programme are priority concerns of the man who wishes to see the "ghost" walk satisfactorily in Box Office returns.

WalturdaW is organised to meet the demands of discriminating cinema men in search of the best possible items of equipment—apparatus, replacements, or spares—and of front-of-the-House furnishings. Why not prove it by a call on us, write or 'phone?

WALTURDAW CINEMA SUPPLY CO. LTD.

46 GERRARD STREET, LONDON, W.1

Tel.: GERRard 1067

11, Camden Street, Liverpool.
37, John Bright Street, Birmingham.

3, The Parsonage, Manchester, 3.
Tel.: NORTH 0035.
Tel.: MIDland 4092.

Tel.: BLAckfriars 9901,
112, Marlborough Street, Dublin, C.8.
130, Renfield Street, Glasgow, C.2.

Tel.: DUBLIn 4423
Tel.: DOUGlas 475

Gumplex
TRADE MARK REG'D

Better
Projection
Pays

COMPLETE PROJECTION EQUIPMENT
J. FRANK BROCKLESS LTD.
58, GT. MARLBOROUGH STREET,
LONDON, W.1.

Telephone:
GERRARD 2911-2-3.

The IDEAL KINEMA

Published by KINEMATOGRAPH
PUBLICATIONS, LTD.,
93 Long Acre, W.C.2

Telephone: Temple Bar 2468

Acting Editor: James Benson

Advertisement Manager: R. E. Southworth

Observations

READERS of R. V. Crow's article in the KINE. of September 6 on the need to rehabilitate kinemas in those towns which have suffered badly from the missiles of enemy aircraft and cannot fail to recognise that the case for a high priority of rebuilding of kinemas in such areas is a strong one.

Domestic needs must come first, but when this urgency has been overcome and labour and materials can be allocated to other purposes, such kinemas should have attention. There would be no sense and no justice in allowing speculative building of theatres in areas which are already well supplied before the hard-hit and badly damaged districts have been provided with buildings in which inhabitants and visitors can partake of the recreation which played such a large part in maintaining morale during the war and can promote a satisfied state of mind in peacetime.

Kinemas in such badly damaged towns as Mr. Crow cites in his article should be provided not only in order that proprietors who have suffered financial loss may recoup something of their loss, but also that the dwellers in those towns hourly harassed during war time by bombs and gunfire may be given the opportunity of entertainment now as a compensation for anxious days and menacing nights.

As new housing areas spring up during the next few years there will be a call for community centres with the kinema as the leading feature, to provide dwellers with recreative opportunities. But even this need should not be allowed to act prejudicially to the war-shattered towns on the South and East coasts and elsewhere.

THEODOLITE.

TREATMENT AND ERADICATION OF DRY-ROT

Conditions which Favour its Development

By ELLIOTT HAMMETT

AMONG the agencies by which damage to building sometimes can be caused, probably the worst is what is known as dry rot. This is so because its harmful effects can become very far advanced before the existence of the evil is suspected.

Domestic dwelling-houses are the worst sufferers, but the damage is by no means confined to them. Wherever damp and lack of ventilation exist for any length of time an outbreak is likely to occur.

Modern kinemas are not so prone to suffer from its ravages as older buildings because of the fact that, comparatively speaking, very little timber is used in their erection; in older buildings, especially when conversions have taken place from other purposes the evil is as likely to be as widespread as elsewhere.

Causes of Dry Rot

As pointed out in a recently published pamphlet* conditions have been favourable to the development of dry rot: war damage admitting damp is a frequent cause, as is the placing of sand-bag revetments against walls and over cellar lights. The closing of underground ventilators as a precaution against possible entry of poison gas is a further cause, and the introduction of timber strutting into damp basements may be a fruitful source of the trouble; where fire has been extinguished by a plentiful supply of water, walls may remain wet and induce the evil.

A Fungus Growth

Dry rot is induced by the action of wood-destroying fungi which flourish only under damp, ill-ventilated conditions, and while its effects are seen most readily in the rotting of timber and it spreads most rapidly by means of growth upon joists it can proceed to upper storeys by comparatively dry brick walls and attack woodwork elsewhere.

The principal fungus causing dry rot produces a white growth like cotton-wool or a thick skin, silvery grey in colour with lemon patches. The fungus has strands or roots which penetrate into brickwork, conduct moisture to the fungus itself and nourish it.

**(Building Research Note No. 9. "Eradication and Prevention of Dry Rot," contributed by the Forests Product Research Laboratory, obtainable free from the Director, Building Research Station, Garston, Watford, Herts. Mark envelopes R.D.B.),*

The harm to the surrounding timber is caused by the ripened spores, like rust-red powder, which are carried by light airs in any direction.

As one would expect from its name, the wood attacked by the fungus crumbles readily into a fine powder, yet frequently decay goes on behind surfaces which appear perfectly sound, the unseen portions in contact with damp brickwork being in a bad state of decay.

Expert Examination Needed

To make sure that a building is free from dry rot, floor boards should be taken up and joists thoroughly inspected. When dry rot is thought to be present it may be necessary to make borings of large timbers and test with a sharp-pointed tool any panelling or skirting which may be suspected as unsound.

In dealing with a building in which conditions exist which are likely to produce dry rot, an inspection should be undertaken by a surveyor who is capable of determining readily whether or not dry rot exists. A building may be damp but there may be no dry rot. Here precautions should be undertaken to prevent it developing, but where it is present nothing but cutting away and burning the affected timber is possible together with treatment of timber which is still sound and destruction of any fungus which has found a home in the brickwork of the building.

Destroy All Affected Timber

It is not sufficient to cut back affected wood to the last visible area of attack, but to 12 or 18 in. beyond, and any new material brought in to repair the rejected portions should be first treated with preservative. Embedded timber which is affected should be given a special inspection, and if affected removed. To save the spread of the growth in other people's premises all decayed wood should be burnt on the site if possible, and in no case sold for firewood.

Sealing Brickwork Surfaces

Brickwork may be harbouring fungoid growth which may have penetrated deeply into the joints of the mortar. Sterilisation with a blow lamp flame passed repeatedly over the surface until it is too hot to touch is a necessary precaution. The wall should then be covered with a cement-lime mortar or calcium sulphate plaster to seal in any fungus still alive. A mix of one Portland cement to two of lime and seven-ten of sand is suitable.

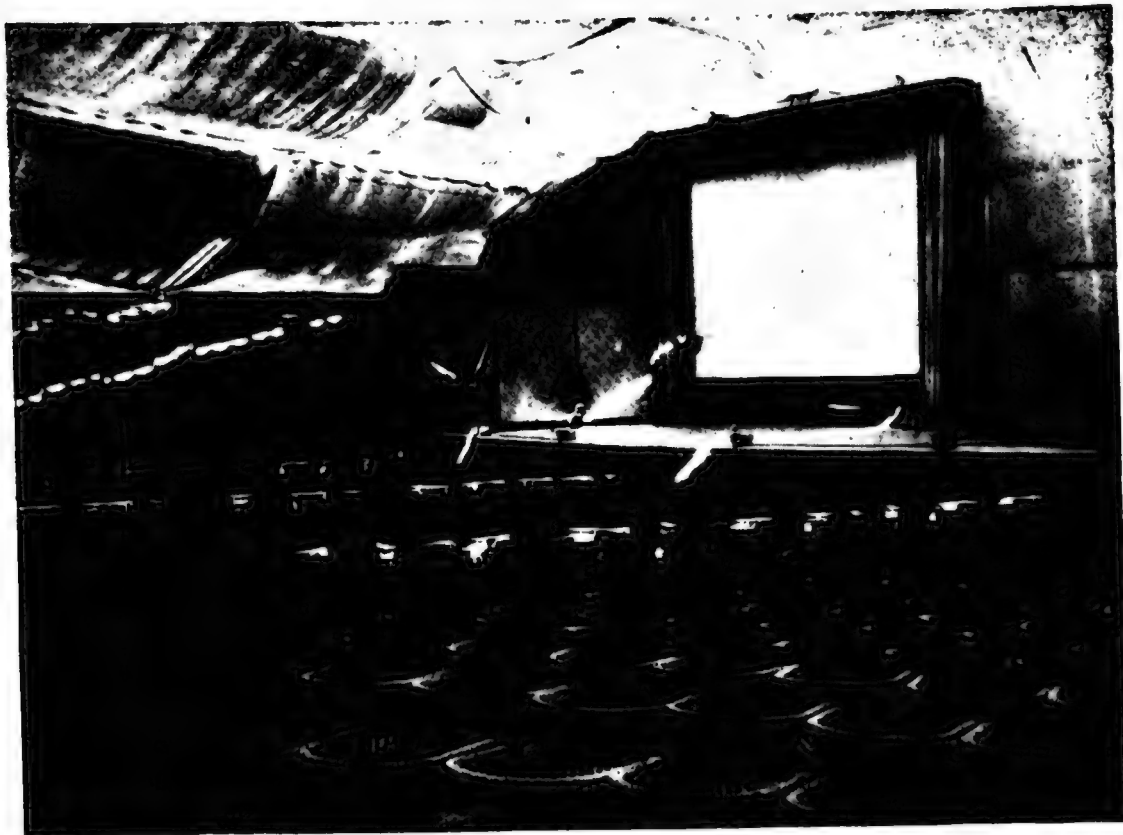
H. LAZARUS & SON LTD

Can still supply limited quantities of their well-known "LAZIE" Chairs and have the necessary materials in stock to carry out essential repairs and recoverings of existing tip-up chairs.

ESTIMATES GLADLY FORWARDED UPON REQUEST

10a, GREAT EASTERN STREET, LONDON, E.C.2.

Telephone: BISHOPSGATE 7538/9



An open-air theatre at Tel-el-Kebir fitted with canopy curtains

A new method of fusing steel and glass in a permanent airtight seal for metal electron tubes has been revealed by Dr. G. R. Shaw, chief engineer of the Tube Division of RCA. The new procedure depends upon the control of processing so as to secure good "wetting"

of steel by glass. At the same time, the new procedure incorporates a mechanical design which provides compression strains at the glass-metal boundary, and thus compensates for differences in expansion of the two materials.

CHANNEL ISLANDS RENOVATIONS

Regal and Gaumont, Guernsey

A HECTIC week-end was put in by the staff of the Regal, Guernsey, just previous to VJ-Day by dismantling the screen and replacing with a new one. The screen is 26 x 22 ft. matt perforated screen which takes the place of one of similar specification which has been in place since the cinema was erected in 1937. An improvement in sound volume and clarity is noticeable as a result of the change, the perforations of the old screen having become choked with dust accumulated during its long service, in which it was also sprayed once.

The sound system consists of two high frequency and two low frequency speakers placed approximately three-quarters of the height of the screen from the ground. The new screen installation is part of the policy of redecorating the cinema throughout and bringing it up to date after the compulsory neglect which it has suffered during five years of German occupation.

Work has also begun on the rehabilitation of the Gaumont Palace, Guernsey, which will be reopened in the near future. When the cinema is once more available to the public, the Lyric, which is now reserved by the A.K.S. for the use of troops only, will be closed, as the Liberation Forces will by then have been withdrawn from the island.

A change of ownership in Guernsey's other cinema is likely to take place at an early date.

NEW

AND IMPROVED

WESTINGHOUSE

CINEMA ARC RECTIFIER EQUIPMENTS

As a result of their considerable war-time experience in rectifier production, Westinghouse are able to offer cinema arc rectifier equipments which, while retaining the outstanding advantages of the Westinghouse patented constant current system, include the following improvements:—

- ★ "Westalite" selenium compound rectifiers of even greater reliability.
- ★ Natural cooling (no fans or other subsidiary apparatus).
- ★ Even higher efficiency (mains to arc over 75%).
- ★ Self-contained contactor gear giving easier installation and less wiring.
- ★ Improved type of contactor and arc control switches.
- ★ Reduction in size and weight.

Write for details to Dept. I.K.,

WESTINGHOUSE BRAKE & SIGNAL CO. LTD., PEW HILL HOUSE, CHIPPENHAM, WILTS.

SILK-SCREEN POSTER SERVICE

Girosign Ltd. Enlarges Its Scope

NOW that the very severe stringency which limited the use of paper for posters is lessened, the pictorial film advertisements is coming back into fuller use and is being welcomed by both exhibitor and renter. With its return, production by improved methods is being used, the silk screen poster coming widely into use in place of that produced by lithography.

At the invitation of Girosign, Ltd., an IDEAL KINEMA representative was privileged to visit the studios of Studio Torron, an associated company, and see the process of poster production by the silk screen method. Mr. Angelini, of Girosign, explained that it was commercially economic to produce silk screen posters for as few as 25 copies and as many as 5,000, although, of course, with the larger number the original costs of artists' work and stencil cutting is less in proportion.

The subject being approved and the stencils

for each colour cut, the subject is transferred to the screen, its backing is removed, and the design is ready to be squeegeed in its appropriate colours on to the poster paper. Each colour is allowed to dry for a day before the further colour is applied.

A remarkably well-designed 16-sheet for "Henry V" was in five colours, but the finished picture gave the impression of far more colours being employed.

One advantage which the silk-screen poster possesses over the lithographed article is that plastic paints are employed instead of inks, thus giving a richness and general opaqueness of colour.

Girosign, Ltd., is able to undertake small work as well as the large poster, and this should be a very welcome service to the small circuit anxious to intensify its showmanship efforts in connection with special bookings.

FUEL-SAVING EQUIPMENT

Licence Applications Simplified

To assist the change-over of industry to peace-time production, the Board of Trade for some time been engaged in simplifying the licensing control on the supply of individual items of plant and machinery. Where practicable, the Board of Trade is now issuing bulk licences to the machinery manufacturers, authorising them to supply controlled machinery and plant up to a value related to the capacity expected to be available in a period ahead. The statutory basis of this scheme is the Machinery, Plant and Appliances (Consolidation) Order, 1945 (S.R. & O. 1945, No. 631).

Bulk Issue of Permits

The system of bulk licensing is now to be extended to those items of fuel-saving and fuel-burning equipment which the Ministry of Fuel and Power has been authorised to licence during the past 18 months. The Board of Trade, therefore, proposes to issue bulk licences to the manufacturers of most of the controlled goods affected, and, as these are granted, it will no longer be necessary for purchasers to obtain individual licences from the Ministry of Fuel and Power in order to acquire goods from the licensed manufacturers. After September 30, 1945, no further licences will be issued by the Ministry of Fuel and Power, but supplies by manufacturers will be subject to licence by the Board of Trade (Industries and Manufactures (Engineering) Department, Millbank, London, W.I.).

While it is hoped that this alteration in licensing procedure will be accompanied by an increase in the production of fuel-saving equipment, which is necessary to meet the position during the coming winter, the secretaries of the Regional Fuel Efficiency Committees will make every effort to assist purchasers who find difficulty in securing delivery of any such equipment.

Fuel Supply Still Short

The Ministry of Fuel and Power has one particular warning for firms considering the purchase of new fuel-burning equipment. The fuel supply position remains one of acute difficulty, and this state of affairs is likely to persist for a long time to come. It would, therefore, be extremely unwise to instal fuel-burning or fuel-saving equipment either as a replacement of, or in addition to, existing plant, without first ensuring that fuel suitable for the purpose will be forthcoming. Intending purchasers of such equipment should therefore ascertain from the manufacturers what fuel is required in the appliance and then consult the suppliers of coal, coke, gas or electricity. In the case of liquid fuels the Petroleum Division of the Ministry of Fuel and Power, Millbank, London, S.W.1. to satisfy themselves that suitable fuel supplies will be available and that there is a reasonable prospect that they will continue to be available.

Building Restrictions

Industry and Works control over individual building schemes has not been relaxed. If building work is necessary to enable the plant machinery to be installed, the purchaser must make application to the appropriate Regional Licensing Office, Ministry of Works, for the necessary building licence. The Ministry of Fuel and Power will—as before—be responsible for the sponsorship of applications for building licences to instal plant and equipment in order to save fuel.



But not to

NIFE-NEVERFAYLE

EMERGENCY LIGHTING EQUIPMENT

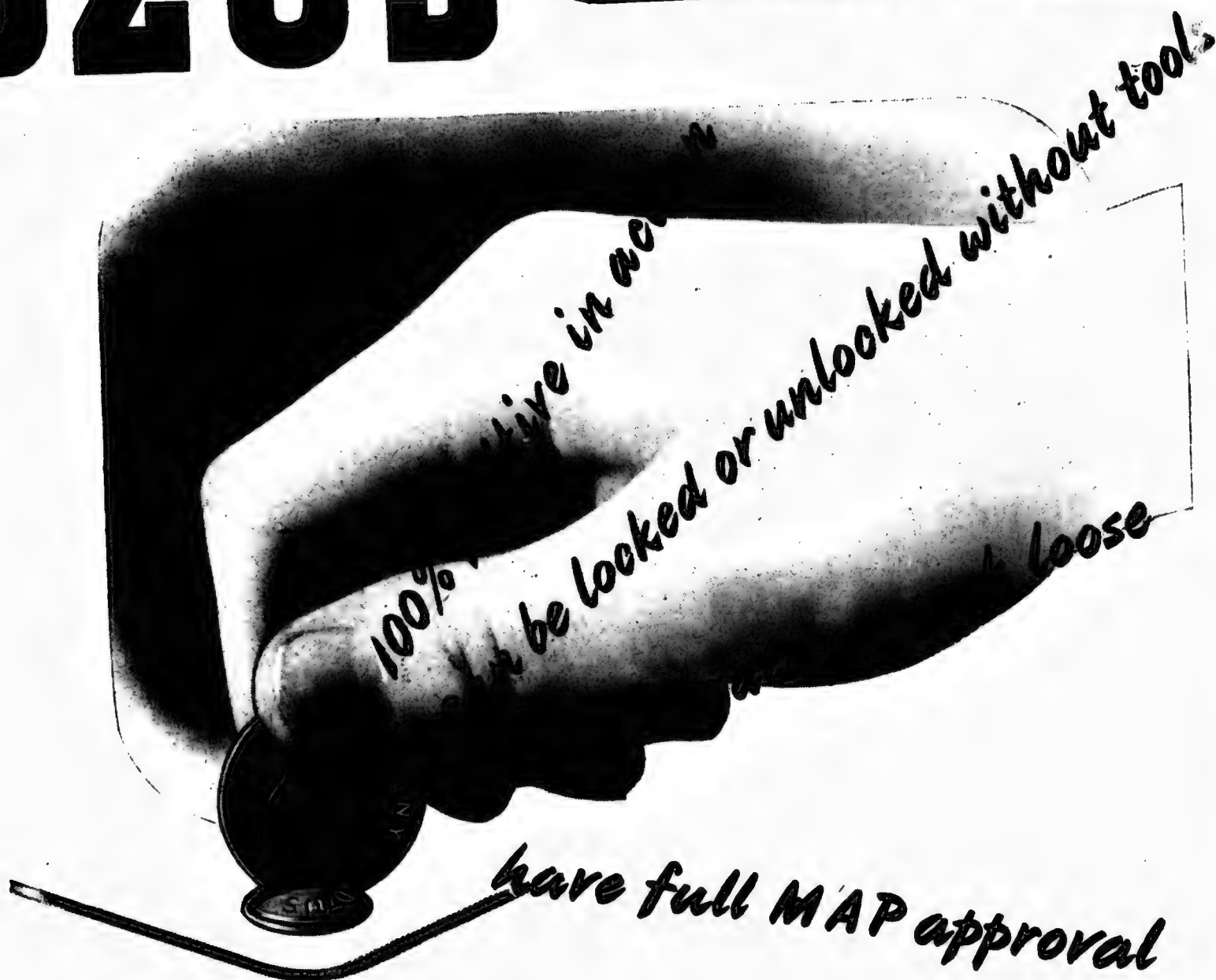
The complete reliability and long life of NIFE-NEVERFAYLE Emergency Lighting Equipment are explained by the NIFE battery. Made of steel throughout, this battery not only has great mechanical strength but there is no sulphation,

no corrosive fumes and consequently no special battery room required. NIFE batteries hold their charge for long periods and up-keep cost is negligible. No complicated switch-board—complete control by one Master Switch.

NIFE BATTERIES LIMITED · HUNT END · REDDITCH · WORCESTERSHIRE

DZUS

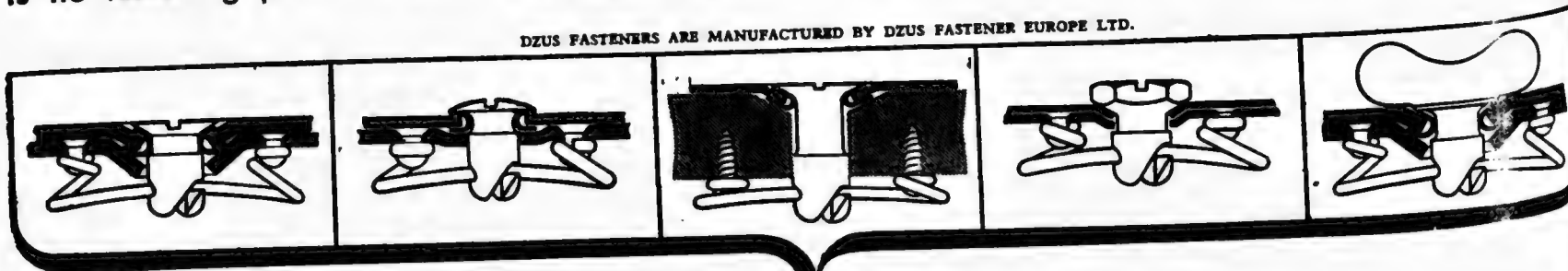
FASTENERS



... and they can be installed quite easily by unskilled labour. They simplify assembly and cut down inspection and maintenance costs. There is no fastening problem which they cannot solve.

The entire DZUS output, so far, has been devoted to winning the war, but we are happy to announce that supplies are now available for the still bigger job of winning the Peace.

DZUS FASTENERS ARE MANUFACTURED BY DZUS FASTENER EUROPE LTD.



Sole distribution by

THOS. P. HEADLAND LTD.
164-168 WESTMINSTER BRIDGE ROAD, LONDON, S.E.1

ADAPTING MUSICAL CLASSICS TO THE KINEMA ORGAN

II.—Schubert's "Unfinished Symphony"

By EDWARD O'HENRY

THIS month Edward O'Henry, who has returned to the Channel Islands to resume a resident organist post there, explains the manner in which Schubert's "Unfinished Symphony" can be most effectively presented.

The "Unfinished Symphony" of Schubert is one of many musical works which can be interpreted with excellent results by a sympathetic musician on the theatre organ. As I suggested in an earlier article, it is essential that the player study the work thoroughly: he does this it will lie naturally under his hands and feet, unlike some works which could never be attempted. A brief resumé of the First Movement of the symphony is given here to suggest how it may be approached.

There are many editions of the "Unfinished Symphony" in circulation; they do not differ greatly, but as I am more conversant with the No. 2,529, arranged by Weninger (Schubert), I take this as our score.

No Pedal Opening

It is obvious at first sight that the first eight bars are for solo pedal, and that the movement thirds for the right hand which follow immediately after will be more difficult for the left hand at bar 13, when the right hand takes the solo for oboe and clarinet in B minor. Close scrutiny and practice will, however, convince the beginner that while this is one of the difficult portions because of notation and tempo, the difficulties are far from insuperable.

Six bars after figure A the theme appears as a cello solo in G for the left hand; this ten bars later is transferred to the right hand. After the G.P. (general pause) at letter B the bass enters double forte sfz with a build-up of then decrescendos through its passage to letter C, until the double bar and *ad lib* repeat is reached.

Strings and Brass

After this there is a return to the first sheet for pedal solo, and another build-up sfz and decrescendos to letter E, when the strings take up the three beats in bar with a four-figure notation, stringendo for eight bars, when the brass re-enters for a massive climax before letter E. Then comes the return of the movement thirds, as before, and the theme which this time is in D major, six bars after letter F. Following the second General Pause, letter G, the same material is repeated passing letter H to the double bar before the second movement. The piano conductor part from which the organ is fully cued with all the essen-

tial instrumentation, and wherever possible should be played in both its orchestral colour and tempo.

It is almost impossible not to be conscious of what the composer and arranger desired in this respect, and the aim should be to present this item with as full a version of the orchestral score as possible, and not to depart from the idiom in phrasing and balance of notation.

Avoid the Tremulant

Generally speaking, where 8va portions for the right hand are written in the short score a balance of 4 ft. stop registers will be sufficient to accommodate this; do not forget that when the reed stops are used either singly or in families—the tremulant should *not* be used as well.

In fact, tremulo could easily be dispensed with throughout the bulk of the performance, except perhaps when the 'cello enters as a solo, when a certain amount of licence is permitted in vibrato.

Finally, it should be emphasised that in any attempt at interpreting the better-known classics, close study of the employment of the instruments in the orchestra will repay the attention given and obviate many pitfalls into which the unwary may be tempted.

THE DZUS FASTENER

The DZUS Fastener is an accessory which may not be known in the kinema trade but nevertheless possesses potentialities with regard to its application to kinema apparatus, particularly where ease of assembly and disassembly becomes necessary.

It has been used during the war years exclusively on war contracts, and, in the main, has been fitted to all types of aircraft, both British and American, including accessories such as radios, etc. Over 65,000,000 each of Fastener, Spring and Gromet have been supplied.

Constant developments have been taking place in the DZUS fastener, and it is now possible to produce them with a diameter as small as 3/16 in. These should have an appeal to the manufacturers and users of kinema apparatus where it is necessary for service to be applied at regular intervals, as time is saved by the ease with which the fastener can be locked and unlocked.

Technical advice as to where and what size or type to fit is available.

REPAIR RENOVATION RE-DECORATION

K F G
CONTRACT

BY

UNRIVALLED
EXPERIENCE

MODERNISATION LTD.

50 WHIRLOW LANE
SHEFFIELD.
Tel.: 72992

ALMA WORKS
BATLEY, YORKS.
Tel.: 734

LET US ADVISE AND HELP YOU ABOUT
EXISTING RESTRICTIONS.

BUILDING-BRICK STANDARDS

New B.S. Specification

In order to unify the methods adopted for determining certain physical properties of building bricks a standard specification has been framed (B.S. No. 1,257: 1945).

Tests have previously varied according to the individual views of the testing authority with the result that tests from two different sources could not strictly be compared.

The specification lays down requirements in regard to sampling, both in the case of bricks in motion and bricks taken from a stack. Tests covering compressive strength, water absorption and calculation of saturation co-efficient, soluble salts analysis, efflorescence, and drying shrinkage measurement are specified. An appendix gives details of a convenient form of apparatus for the measurement of drying shrinkage.

A further appendix gives a series of suggested suitable brickwork tests which can be conducted quickly and easily by a manufacturer to follow the variations in quality which might occur in his product. These tests are not in substitution of the standard tests, but are set out for the convenience of the manufacturer. They include compressive strength and water absorption whilst a method of sampling is laid down.

The Majestic, Portrush, one of Ulster's most modern kinemas is in the market. Already one offer of £20,000 has been made for it.

It has a seating capacity of 700 and a proscenium width of 40 ft. by 30. Its owners are Portrush Majestic Cinema Co., Ltd.

COMPTON ORGANS

HUNDREDS of these famous instruments throughout the British Isles are giving sterling service to their owners. Compton Organs are installed in the theatres of all the leading circuits. Our Maintenance Service is working at the full pre-war level of efficiency.

THE JOHN COMPTON ORGAN COMPANY LTD.
CHASE ROAD, N.W.10
Tel.: Elgar 6666



The slightest pressure on a Dunlopillo mattress or cushion instantly sends currents of air weaving through the honeycomb of cells.

It "cradles" every contour of the body. Lumps cannot form in it. Vermin cannot live in it.

It truly is the greatest contribution to comfort and hygiene ever devised.

(Present production is limited to a few priority lines).

... AND THE MARVEL IS THAT
 ★ ANYTHING SO LIGHT AND 'AIRY' ★
 AND SEEMINGLY UNSUBSTANTIAL
 CAN STAND SO MUCH HARD WEAR

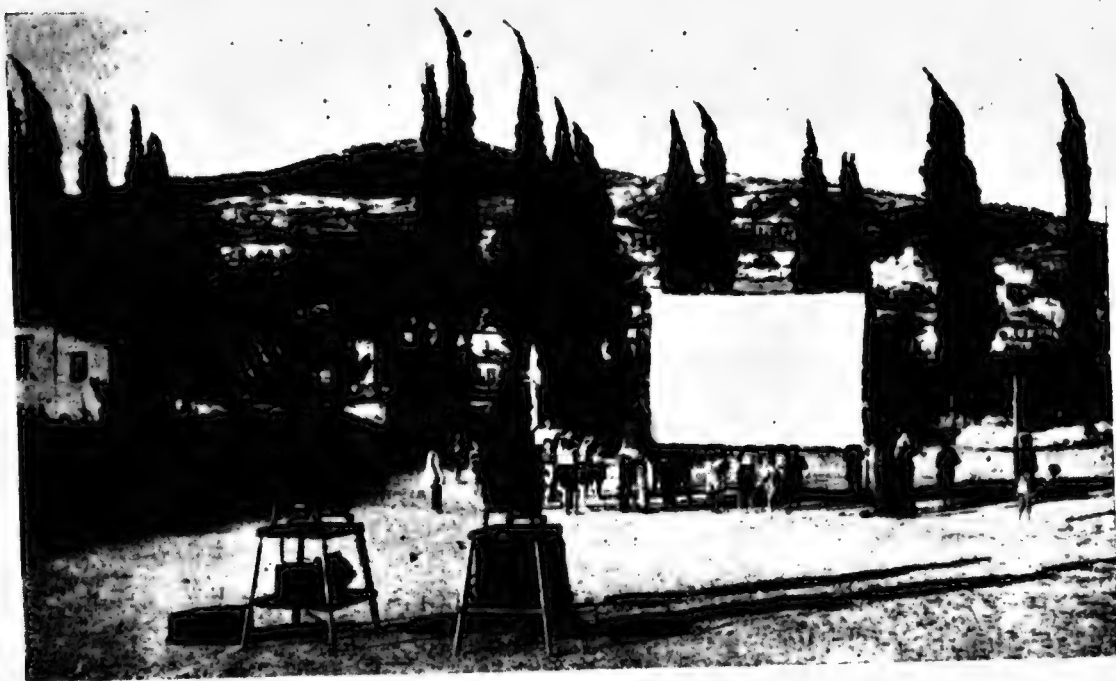
DUNLOPILLO

LATEX FOAM CUSHIONING

DUNLOP RUBBER COMPANY LIMITED • CAMBRIDGE STREET • MANCHESTER
 45, 47, 49

MOBILE UNITS IN GREECE

THROUGH the courtesy of Major Ralph Broadhead, who, following a long period of active warfare with the Royal Artillery, was given charge of film distribution for the Ministry of Information in the Balkans, screening Ministry of Information films, the IDEAL KINEMA is able to reproduce photographs taken in Greece by one of the projectionists of a mobile unit there. The mobile vans which take British films to the small towns and villages are doing really excellent work, he says, often screening films in districts where the inhabitants have never seen any films—let alone British films—before. Attendances were in almost every case extraordinarily large and the reception enthusiastic. Heads of village communities expressed their warm appreciation of the shows in touchingly phrased letters.



An open air show being set up in a Greek valley



Greek children assist in unloading the kinema van



The mobile outfit in a Greek village



Operators preparing a midday meal

**Never was it more
necessary than NOW**

—To secure for your cinema
the comfort and dependability of

TURNER

FURNISHING
W. W. TURNER & Co. Ltd.
STATION ROAD, NORTHFIELD.
BIRMINGHAM 31 Phone: PR10ry 1171

London Office:
28, NEWMAN ST., OXFORD ST., W.1.
Telephone: MUSEUM 0226



METAL RECTIFIERS for Cinema Arc giving absolute reliability!

ALSO
VALVE
RECTIFIERS
CONVERTED
TO
METAL

SEND
FOR
INTERESTING
LIST



*30 years experience behind
every Runbaken product!*
Telephone: ARDWICK 2507/8

RUNBAKEN - MANCHESTER - I

Burlingtons are the perfect alternative to imported
Havanas
Guaranteed made and rolled from the finest imported
Havana and other world famous cigar leaf



BURLINGTON CIGARS, 173, NEW BOND STREET, W.

THE EMERGENCY LIGHTING EQUIPMENT with many advantages

The ALKLUM Emergency Lighting Equipment for Cinemas, Theatres and other large buildings, has features that combine economy with the greatest reliability. Note these advantages:

MODERN AND SELF-CONTAINED

Made of Steel, and fitted with Alklum Steel-Alkaline Battery, Metal Rectifier and Circuits to meet every requirement—all housed in steel cubicle.

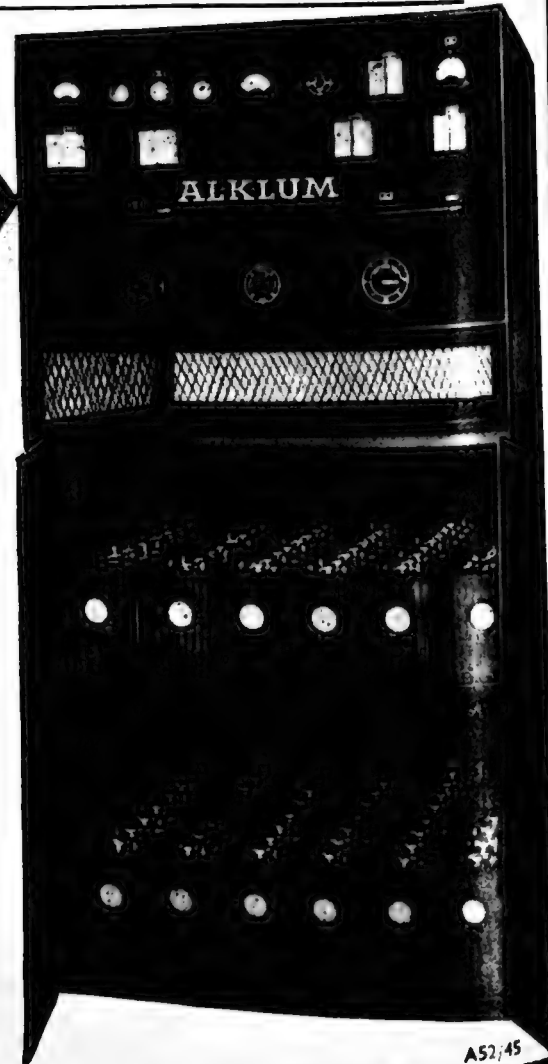
*This compact equipment saves space and money.
NO SPECIAL BATTERY ROOM REQUIRED.*

Specify now for your post-war requirements.

ALKLUM

SELF-CONTAINED
EMERGENCY LIGHTING EQUIPMENT

BRITANNIA BATTERIES LIMITED, 46 VICTORIA STREET, LONDON, S.W.1.



A52/45

KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by James Benson

PROJECTING FILMS FOR "DESERT RATS"

De-mobbing of Resourceful Men—Penalties for Mutilators—B.K.S. Gets Going—Colour Interest Awakening—Kalee's Bloomed Lens

LAST week I had a visit from F. T. Woods, who before the war was secretary of the Guild of Projectionists and who during the war has been busy in the Middle East providing film entertainment for "Desert Rats" and other troops in that area. He has high praise for the projectionists going ahead with the advancing Army, going to dangerous places and running a considerable amount of risk in order to provide pictures for the troops in the intervals of business.

Priority Privilege

HE expressed the hope that when these men, now scattered in other lands, are demobbed, they may be given a priority of employment as a compensation for difficult and uncomfortable days and nights and as a tribute to unflinching pluck. They have had to be their own repairers of both films and mechanisms—an experience which makes them resourceful and reliable in civil employment.

Mutilators Exit

MANY people will be glad to see some of these stalwarts back in the projection rooms of this country if only to replace some of those at present projecting films, whose treatment of the picture strip is abominable. Illustrated on page xiii is a strip of film from Copy 41 of 20th Century-Fox's "Four Walls in a Room." The sender tells me that it is a specimen of what could be found in every reel. Standard cues had been obliterated or cut out and almost every join was unscrapped. One type of cue, even if unorthodox, is understandable, if not inexcusable, but here this length of about 8 inches are three separate kinds of defacement—a scrape as if from a screw-driver, a cross and a round disc. Other samples have crosses covering nearly the whole of the frame with "M" alongside. Some have rough circles and the word "RESCUED" scratched across the picture. Some of

the crosses were right across the film-track to jar the hearing as well as the vision of the audience.

Penalties on Culprits

WHY renters cannot take this sort of thing in hand and make the employer of the bad projectionist pay for his employee's deliberate mutilation is one of those mysteries which no one can understand. Until it is brought home sternly to the culprits there will be little improvement.

I have wondered whether a scheme could be instituted similar to that adopted by firms who reward their motor-drivers who have been without an accident for a long period with a certificate if not a monetary gift. When renters get back their examination staffs again it ought to be easy to track down offenders and discover who are the good boys.

Endorsing the Licence

DIPLOMAS obtained after examination in projection practice and electrical and optical theory will undoubtedly come, but that will not necessarily mean that the holder is a careful projectionist, giving proper attention to the film which passes through his hands. If such diplomas were awarded and the governing body awarding them could "endorse" them as magistrates do driving licences and suspend them for a period after a number of endorsements mutilators would soon disappear from off the earth.

B.K.S. Winter Session

THE B.K.S. Papers Committee is getting going with its winter session which, it is hoped, will not be so greatly disturbed as has been the case during recent winters. The Society deserves every congratulation on the plucky efforts it has made to carry on its educational programme by means of lectures, and it ought during the coming winter to attract larger audiences than ever.

There will not be the need this year to divide the programme into the separate sections of early autumn and late spring for fear of darkened streets keeping people at home.

Electronics and Sub-Standard

THE programme is not complete by any means, but an excellent start has been made. Bill Harcourt was due to speak yesterday on "Motion Picture Laboratory Trends and Practices," and on Sunday next at 11 a.m. the Theatre Division of the B.K.S. will hear a lecture by Geoffrey Parr, editor of *Electronic Engineering*, on "Electronics in the Kinema." This will be the first section of a lecture to be completed at a later date. Both these are in the G.-B. Theatre, Film House, Wardour Street, W.1.

George Sewell has consented to talk to the Sub-Standard Division on September 26 on "Equipment for Sub-standard Projection." This meeting will take place, not in the G.-B. Theatre but in the Colonial Film Unit's premises at 21, Soho Square.

Cricks Convalescing

MEMBERS of the B.K.S. and readers of the IDEAL KINEMA will be glad to know that R. Howard Cricks, the Society's organising secretary, is out of the nursing home and is convalescing. A letter received from him last week speaks of his hope to get going again in a few weeks' time.

Colour Interest

WITH the close of the war has come a reawakening in the direction of colour, hints of new processes being uttered both on this side of the Atlantic and here. Mainly, they revolve around the integral layer or monopack process in which field-Kodachrome is the leading example.

The New York correspondent of the KINE.

Continued on page xiii

FURSE COLOUR LIGHTING AND STAGE EQUIPMENT SPECIALISTS

We are actual Manufacturing Specialists, and our service for Colour Lighting Schemes and Theatre Engineering equipment is at your disposal. Enquiries are invited for complete schemes or the supply of Stage Equipment, including Colour Lighting, Dimmers, Switchboards, Curtain Controls, Tracks, Portable Screens, Counterweighting, etc.

W. J. FURSE & CO. LTD., 27, TRAFFIC STREET, NOTTINGHAM

LONDON: "J" Dept., 9, Carteret Street, Westminster, S.W.1.

"J" Dept., 20, Mount Street, MANCHESTER

DAY-TO-DAY WEAR

for 18 years...



This photograph, taken in May 1945, shows a Dunlop Rubber Floor installed in 1927 at the Union Bank of Scotland, Glasgow.
Up to the present it has given 18 years' service and is still in good condition.

DUNLOP *Rubber Floors*

KINEMA TECHNIQUE AND EQUIPMENT (Continued from page xi)

An audience's "Public enemy No. 1," scrapes, scratches and punch-holes

abled last week that the United States government would shortly turn over the formula of technical information discovered in Germany, the most important of which is Agfacolor, a process which is capable of producing some delightful transparencies when correctly processed.

Already Ansco, the American successor of Agfa-Ansco, is making headway in the States, and if, as the cable suggests, the improvements which the Germans have been able to effect during the war are made available to the Ansco group in America, it may constitute a serious rival to Technicolor in certain types of picture, mainly outdoor scenes.

Three-Layer Processes

THERE is also a considerable interest being evinced in the Agfacolor process here in this country, but hitherto there has been no suggestion that the information available to American corporations is being made available here.

A new system known as Anglocolor, embodying certain discoveries of Dr. Michael Martinez, has recently been introduced, and the statement which accompanies it is that a well-known film-manufacturing company is examining the process and testing the material with a view to its eventual commercial exploitation. Anglocolor is stated to be a single emulsion three-colour negative to positive system using coupling agents, with no auxiliary equipment needed in taking, processing or printing.

Meanwhile, Dufaycolor has announced that it is to work with nitrate instead of acetate in the future.

The Bloomed Lens

KALEE's new projection lens is at length on the market. When I was in Leeds in July its production was announced to me at the Kalee works, but the company was not then ready for it to be heralded. On a later page of this issue its advantages are set out, and there is little doubt about the hearty welcome it will receive.

The coming of lenses in order to reduce unwanted reflection is not news to the kinema

Industry, but the manner in which the "bloomed" of the Kalee lens is achieved is novel and has proved to be much more effective than the process as originally introduced.

Nottingham Trainees' Course

BY all accounts the course held at University College, Nottingham, to train juniors in film projection has been a great success. A great deal of it is due to the enthusiasm with which H. B. Harris, of the Tudor, West Bridgford, threw himself into the duties of liaison officer, an enthusiasm which characterises all his work from the business of putting over pictures to fire-watching and training duties.

Gathered around him was a fine group of instructors from kinemas in the district, whose keenness equalled that of H. B. himself. With these advantages as a start it is not surprising to learn that students became imbued with a similar enthusiasm, and entered upon their studies and the competitive syndicate method by which instruction was given with all the zest of entrants into a sports event.

A Further Term

FROM the results of the "time-test" examination in June Mr. Harris was able to classify students into two grades as required by the City of Nottingham Education Committee at a meeting called to discuss plans for the regular college year beginning in September.

Mr. Harris intended giving up the duties of liaison officer and instructor at the end of the term but he has been prevailed upon by the authorities to continue, and will act in a similar manner during the term opening this month. An effort is being made to find him an assistant to carry out more or less routine duties.

Loud-Speaker Efficiency

EFFICIENCY of loud-speaker systems has in the past left a good deal to be desired: indeed, at one time it was generally recognised that the speaker was the weak link in the sound system from studio to theatre.

The Research Council Theatre Sound Standardisation Committee of the Academy

of Motion Picture Arts and Sciences, under the chairmanship of Gordon Sawyer, sound director of the Samuel Goldwyn Studio, has announced the beginning of a series of tests to derive a method for measuring the efficiencies of theatre loudspeaker systems.

In the past, theatre-power specifications have been based on amplifier power only, and have not taken into account loudspeaker efficiency, because there has never been devised a precise engineering method for measuring such efficiencies. The inclusion of a loudspeaker efficiency factor will permit a specification of the effective acoustical power in the theatre auditorium.

Listening Tests

PRELIMINARY comparative listening tests conducted by the committee indicate that an increase in efficiency in theatre loudspeakers is being achieved at the present time. In a letter just sent to all theatre equipment companies the committee has stated the opinion of the Research Council that all benefits achieved from higher efficiencies of new loudspeaker systems should be retained for better overall sound results, and that new and more efficient loudspeaker systems should not be used to reduce the electrical power in any given theatre.

In order that theatres may take advantage of developments in studio use of sound now being planned for the future, higher instantaneous acoustic energy levels will be required for proper dramatic presentation of in any given theatre.

Fifteen-Watt Minimum

AT the conclusion of this phase of the committee's work, it is anticipated that the Research Council will issue new standards specifying effective acoustic power in terms of amplifier power, correlated with loudspeaker system efficiency.

It is not anticipated that these new standards will include any amplifiers which produce less than 15 watts of power.

Test equipment has been installed in the Fox West Coast Academy Theatre at Inglewood, and the committee is holding a series of meetings in this theatre for further consideration of this matter.

*"Leading
Lighting"*

CINEMAS THEATRES
PAGEANTS EXHIBITIONS
SCHOOLS

Stage
STRAND
Lighting

THE STRAND ELECTRIC & ENGINEERING CO LTD

MANCHESTER

LONDON

DUBLIN

FEEDING CURRENT TO EXCITER LAMPS

Varying Methods of Change-over

By H. W. HASTINGS-HODGKINS

THIS month we turn to the parts of a small modern system which are associated with the amplifier and examine them.

As was mentioned before, the amplifier under consideration was of the type used with A.C. exciter lamps, fed from the mains via a suitable step-down transformer. A few words about the lamp may, perhaps, be helpful.

Cutting Out Hum

At first consideration it might appear that to run the exciter lamp from "raw" A.C. would result in a majestic 100-cycle hum from the equipment and little else. We all know the effect of a normal electric bulb if brought near to an unshielded photo-electric cell, or even if beams stray from the arc lamp. Nevertheless, a well-designed equipment using "A.C. exciters" reproduces sound quite free of hum!

In the first place, the lamp is a special job. As it is designed to run on high current at low voltage, the filament is comparatively thick. Once it is heated by the pulsations of the alternating current there is but the slightest flicker in the light.

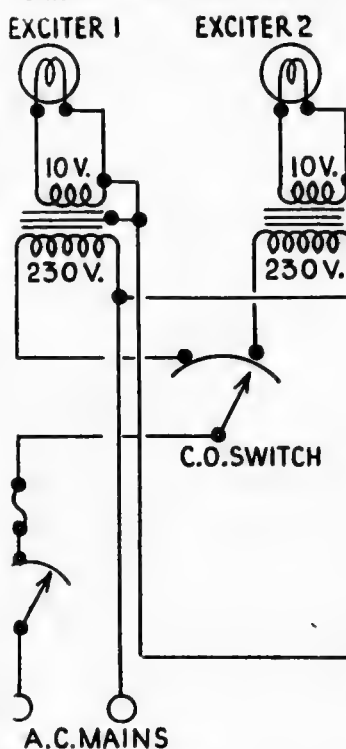
Trouble with Full-Gain

This "smoothing" effect of the heavy filament—an effect known as thermal inertia—is of very great help, but the slight flicker still present will cause a hum with the amplifier set to full gain and no film in the gate; a feature worrying many who are unused to A.C. exciters. The point to remember about this is that we do not reproduce sound-on-film under such conditions, i.e., we do have a film

in the gate and we only need full gain with a very dark copy. This leads naturally to the final point that only on very loud passages, where there is a maximum variation of print density, does the R.M.S. intensity of the light reaching the P.E.C. approach more than a fraction of that with no film in the gate.

Finally, under these conditions of a loud passage in the recording, any hum would be masked by the volume of sound.

It is true, however, that under some conditions—the acoustic properties of a particular auditorium, for instance—hum originating from the exciter lamp may be audible on film. To meet this possibility, most amplifier designs for use with A.C. exciters incorporate a "hum cutter" circuit which can be brought into use if required. This is a circuit



Sketch 1

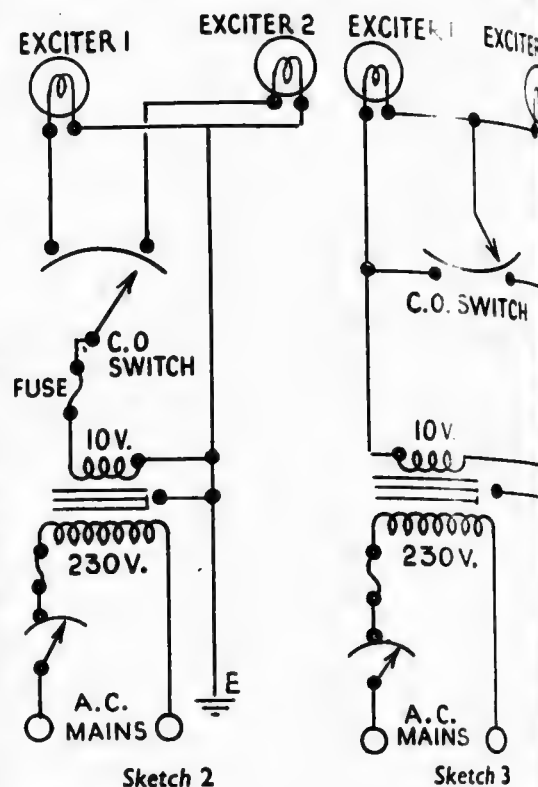
tuned to the 100-cycle note in much the same way as a wireless set is tuned to the wanted station but arranged in such a way that the unwanted hum frequency is absorbed or rejected without greatly disturbing the remainder of the response curve.

A.C. Exciter Design

The great point in favour of A.C. exciters is economy in design, manufacture of the equipment and maintenance. This makes them ideal for use in small theatres, but it must be admitted that D.C. excitation is to be preferred for the larger auditoria.

The simplest form of supply circuit is that shown in sketch (1), and it will be seen to consist of mains transformers and change-over switch only. The P.E. cells being wired in parallel across the input to the amplifier, the simple act of actuating the change-over switch to the exciter lamps effects the change-over of "sound" from one machine to the other. An improvement, and an additional complication, is added if, by the use of a double pole, double throw switch near each machine, it becomes possible to effect the change-over from either station. The connections for such a combination are by way of being a wireman's nightmare and the practical man might well prefer a rod to link the one switch to a small lever by No. 2 machine.

In some cases a single mains transformer is used and the switching done on the secondary side (sketch 2). This is not quite so good, since the switch has to be heavy enough for 7.5 amps, but this method has been used without too much trouble.



Sketch 2

Sketch 3

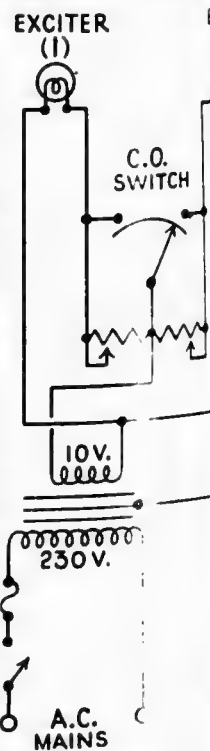
Heating up

It was pointed out in a previous article that the heating up of one lamp, combined with the cooling of the other, was capable of creating a "fade-out"—"fade-in" effect from one machine to the other.

This effect may be too slow, resulting in loss of dialogue, etc. The "fade" period may be speeded up by the addition of a "pre-heat" arrangement to the circuits already examined.

A short pre-heat would be obtained with the circuit of sketch (3) in which the change-over switch shorts out either lamp in turn. Apart from the slight pre-heat effect, this is better than sketch (2) as there is less liability of switch trouble. A standing pre-heat can be had by the use of the circuit of sketch (4), in which, instead of shorting out each lamp in turn, shorts out a series resistance to each lamp. The resistances are tapped to a point where the stand-by lamp current is enough to keep the lamp warm on the quiet machine, without producing enough light to cause a hum. As will be observed, the switch serves to short-circuit the stand-by resistance on the wanted machine and thus raises the lamp to full brilliancy.

Pre-heat circuits are not very common on the smaller equipments, but are quite a feature on some larger types where they are used also with D.C. exciter supplies, the switching often being effected by relays controlled by a sound change-over device.



Sketch 4

H.F. A.C. Lamps

A discussion of A.C. exciter lamps associated with film amplifiers would not be complete without mention of another type which has been little used on 35-mm. equipments, but

Continued on page axix

**WHAT WE CAN
DO FOR YOU**

**HAROLD
UNIFORMS**

Ensure that male and female staff are smartly clothed in uniforms which give long wear. With our experience to guide us, and our reputation to maintain, you can be sure of service from:—

ALFRED HAROLD (Uniforms) LTD.,

Directors: J. HANDSCOMBE, H. A. COOPER,

86/8, WARDOUR ST., LONDON, W.1.

Telephone: GERRARD 6311-12 Telegrams: UNIFORMS, RATH., LONDON

Write or 'phone for particulars.

PROVINCIAL REPRESENTATIVES:

MR. IRVING SANDS

50, Greystones Hall Rd., Ecclesall, Sheffield, 11

Telephone: Broomhill 60724

MR. A. FERGUSON,

20, Winstanley Rd., Stechford, Birmingham, 9

Telephone: STECHford 2567



cornucopia the first of Lister's post-war furnishing fabrics. It is in three designs, .. the Star, the Daisy, and the Lamp, and in six colours. Pattern books are not yet available but the looms are waiting ; when raw materials are released we are ready to supply.

Lister's

post-war furnishing fabrics

TAPESTRIES

MOQUETTES · VELOURS AND RUGS

Lister & Co. Ltd., Manningham Mills, Bradford, Yorks.

CC

FOR SOUND REPRODUCTION



SOUND

AND PROJECTION

EQUIPMENT

BTH

RUGBY

THE BRITISH THOMSON-HOUSTON COMPANY LIMITED, RUGBY, ENGLAND.

A3550/2C

Distributed by :-SOUND EQUIPMENT LTD., 59, Shaftesbury Av., London, W.1.

HUGE WAR EFFORT BY B.T.-H

In Many Secret Directions

With the ending of the war in the Far East, the prospect of workshops and factories turning shortly to manufacture of domestic mechanisms is greatly enhanced. The experience in making war equipment has been used for improving goods needed in domestic industrial and commercial life. The type of work upon which the company have been engaged.

Many of B.T.-H.'s peace time products, for instance, were indirectly required to meet the war effort. A very large amount of direct war production was carried out, however, much of which, by utilising the research and engineering facilities of the B.T.-H. was designed by the company itself, or in collaboration with various Government departments.

The most phenomenal achievement of the war was Radar, in which the B.T.-H. company played an important part, being responsible for the development and engineering of all types of Radar sets for use at sea, in the air, and on land.

One of the most noteworthy events during the war was the use of jet propulsion for aircraft. The jet engine was first developed by the B.T.-H. company in conjunction with Air Commodore Whittle, and after exhaustive experiments, beginning in 1936, an engine, built by B.T.-H. Co., was successfully flown for the first time in May, 1941, in a plane built by Gloster Aircraft Co., Ltd. In September, a similar engine, manufactured at Rugby, sent by the B.T.-H. Co. to their associate company in the U.S.A.—the General Electric (of New York)—for them to study and

the danger of the acoustic mine was dealt with the help of B.T.-H Co., and for this purpose the company designed and developed 300 oscillators. The work on these oscillators was put in hand immediately following the introduction of the acoustic mine by the Germans in December, 1940, and series were commenced in March, 1941.

The electric torpedo was another outstanding product of the B.T.-H. Co. This torpedo represents a radical change from the normal type. The British model had to be made suitable for over-water discharge (the German torpedo was not), and also lighter in weight than a heavier war-head containing more explosive to be adopted.

B.T.-H.'s contribution to kinema equipment has included both picture projectors and sound reproducing devices used in the cinema.

"Now, that's what I call neat and careful rewinding."

"Yes, chief. This part had a lot of joints undone and I didn't want to break them."



KALEE MARKETS NEW BLOOMED PROJECTOR LENS

Colour-Corrected and Constant f Value

AN outstanding contribution to the advancement of projection technique has been made by the release of the new range of Kalee projection lenses, designated as series "H." These lenses retain the constant f value which distinguished previous series but, in addition, the optical system has been considerably improved and the inner surfaces are bloomed.

The blooming of lens surfaces in other branches of optics such as binoculars and photographic lenses, although of comparatively recent introduction, does not in itself constitute any spectacular advance. For some time past it has been a widely accepted fact among manufacturers of optical equipment that the surface treatment of lenses results in the more efficient transmission through the optical system of the light falling upon the lens surface.

The reason for this increased efficiency is that a considerable proportion of the incident light, instead of being reflected back from the lens surface—and thus wasted from a utilisation point of view—is, in the case of a coated lens, permitted to pass forward through the optical system; thereby augmenting the total transmitted luminous flux. This additional utilisation occurs at each point where the light beam passes from air to glass and vice versa, and it follows that in a system employing a succession of coated surfaces, each of which conserves a proportion of light which would otherwise be lost by reflection, the aggregate saving in light is a considerable proportion of the total transmitted by the arc lamp.

The coating of projection lens surfaces, therefore, tends to eliminate the waste of light which must inevitably occur when ordinary lenses are employed: the net effect is that the coated lens affords the projectionist a means of increasing substantially his light output at a cost which is proportionately negligible.

So much is by now fairly widely known and appreciated by those who have followed the trend of modern developments. But it has been left to the creative genius of the Kalee organisation to develop a method of surface treatment of lenses which will avoid that pale yellow light on the screen which is so reminiscent of incorrect arc characteristics

or discoloured screen, and to provide in its place an illumination of that brilliant bluish-white desired for the highest class of projection.

The new Kalee bloomed lenses are, therefore, not merely surface treated in the orthodox manner, but are, by a process upon which patent is pending, colour corrected, and the user secures not merely the advantage of surface treatment, but also avoids any unfavourable discoloration of the light source. In terms of practical effect upon the screen the picture given by a Kalee colour-corrected bloomed projection lens is not only brighter as regards photometric intensity than that given by an untreated lens, it is, in addition, possessed of contrast and definition owing to the fact that the stray light reflected from one lens surface to the next has now been virtually eliminated.

Kalee bloomed projection lenses have been under continuous test and critical supervision in several well-known theatres for as long as sixteen months. Their performance has proved that the surface treatment and colour correction are eminently worth while.

EVERPART

KING OF CASEIN GLUES

Old Water Cement for Rubber Flooring,
Makelite, Erinoid, Roofing, Engineering,
Veneering, etc. etc.

WILL JOIN WOOD PERMANENTLY

Full Particulars:

EVERPART

49, Higham Street,
Walthamstow,
LONDON, E.17

Tele. : Larkwood 1061-2



Trade Mark

BULMAN JUPITER SCREEN CO.

For WHITE Perforated, Bead,
Silver, Rear Projection, Television
and Home Cinema

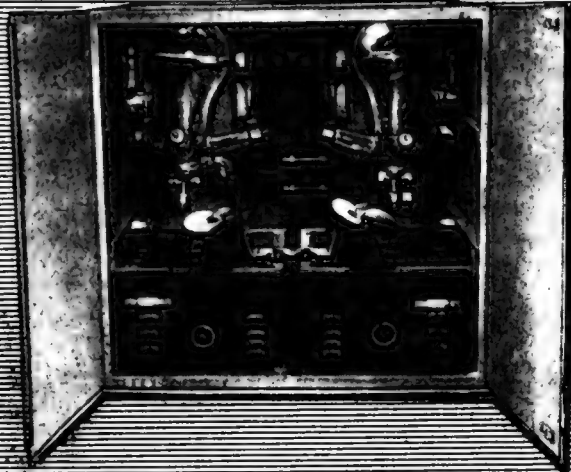
SCREENS.

Fully trained screen servicing operators
at your service.

43/47, Higham St., Walthamstow,
LONDON, E.17. LARKwood 1061/2

Econotrol

REGISTERED TRADE MARK



*finest of all cinema
converting plant*

Hewittic Rectifiers

HEWITTIC ELECTRIC CO., LTD.

Tel: Walton-on-Thames 760 (8 lines) Telg: Hewittic, Walton-on-Thames.
WALTON-ON-THAMES, SURREY.

D.P.

KATHANODE SOUND BATTERIES

for

DEPENDABILITY

and

LONG LIFE

Kathanode Sound Batteries are specially designed to do their particular job with the utmost efficiency and economy, embodying in their construction the knowledge and experience gained during many years exclusively devoted to the manufacture of Batteries for all purposes.

THE D.P.

BATTERY COMPANY LTD

50 GROSVENOR GARDENS, LONDON, S.W.1

Telephone: SLOANE 6255-6256

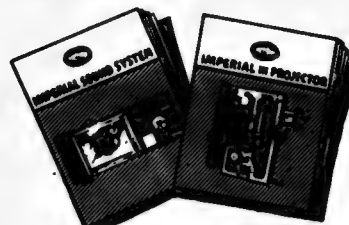


IMPERIAL Soundheads

TYPE DS3
ILLUSTRATED

ARE SO DESIGNED THAT THEY
CAN BE **EASILY ADAPTED**
TO ALMOST ANY MAKE OF
PROJECTOR

An Imperial Soundhead used with the Imperial III Projector forms a perfect combination which is a guarantee of faithful reproduction.



Brochures
available
on request

IMPERIAL SOUND SYSTEM
ST. BARNABAS ROAD • LEICESTER

ROTARY ELECTRICAL APPARATUS

II—Tolerances and Tensions

By FRANCIS G. W. TREE, A.M.I.E.E., F.R.S.A.

WHETHER tolerance is understood to mean designed clearance or divergence from it, the result in operational conditions is the same. Various conditions govern the inter-component clearances allowed by rotary machine designers, but in certain cases, there is evidence of clearance which is excessive and responsible for various troubles.

Although it is regarded as permissible to have brush to box clearances of 0.012 to 0.002 axially and 0.007 to 0.001 radially, absolute minimum clearances are desirable. Minimum clearances are especially important where brush-boxes are shallow in depth, particularly with reference to the radial clearance—in the direction of rotation. Similarly, where there is axial or lateral movement of the brush on a machine—a likewise minimum clearance is needed to curtail brush-

Apart from its other effects, brush-tilt in a box causes a diversity in brush current density, and this is in no small measure responsible for those vibratory conditions which appear as component disintegration. Disintegration appears as—broken brushes, frayed brush-pigtails, and brush-box fractures, apart from the excessive brush wear which is incidental.

It is often stated that certain brush to box clearances are essential, to allow for brush expansion and to permit the brush to adopt its position relative to the rotary surface. This is true, but the excessive clearances observed on some machines are beyond these limits, and any advantage attributable to flexibility in brush position is more than counteracted by the ill-effects of too much brush movement. The extent of brush movement depends upon the angular setting of the brush, and also upon the distance between the bottom of the brush-box and the rotary

surface. A trailing brush has a tendency to raise its toe off the rotary surface, whereas the reaction brush tends to raise its heel.

In both cases the contact area is thereby decreased, and where a commutator is concerned the effect of brush-tilt amounts to faulty alignment and improper commutation period. Thus, for efficiency and economy, the clearances should be only sufficient to permit a sliding brush fit and adequate air space for thermal insulation.

Pressure Variance

Tilt and other movements of a brush are also governed by the means of applying pressure or tension, and the nature of the brush pressure greatly influences operational performance. Apart from the effects of quantitative pressure, qualitative pressure is important.

For example, the clock-spring method of applying pressure tends to raise the brush toe, and where the brush is reaction set, this tendency provides a counter-force which encourages full brush contact. But where the brush is trailing a clock-spring tends to increase the brush-tilt, as the two forces are unidirectional. Where pressure is applied by an expansion spring and a cantilever, the pressure-force is almost entirely vertical through the brush, and thus it does not alter any tilt which may be due to surface rotation.

This latter observation also applies to pressure made by spiral compression spring, but, if this type of spring has no central guide-stem, bowing of the spring will affect brush-tilt.

Furthermore, some springs are (or become) excessively elastic, whereas others are so powerful as to cause 1/32 in. variation in length to give a difference of 1 lb. pressure. Where such unduly large variation exists, the brush pressure may be at any time from 4 oz. to 1 lb. below (or above) normal, with consequent effects upon wear and performance. Spiral springs appear to affect pressure more than do clock springs, but, whatever the nature of the springs, all springs on a machine should be of uniform quality. The use of a guide-stem within a compression spring helps to prevent bowing of the spring, and, of course, there cannot be much—if any—bowing of a spring fitted within a tubular casing. The entire matter of the amount of pressure required on a brush is of utmost importance and deserves all attention. However, to keep our study in proper sequence, it is first necessary to complete the survey of brush movements.

Radial Movement

Consider a brush-box of given thickness and clearances, in which a brush of prescribed material and size is in use. Assuming all conditions are in conformity with the specifications for proper operation, a change in the quality or size of the brush may result in movements detrimental to the components and to operation. This is borne out in theory

and practice, and thus there is no technical justification for frail components whose lack of strength subjects their structure to fracture stresses. Such stresses are not confined to the brush-box, but are transmitted to each brush and its pig-tail, with consequent and premature damage to all involved in the stresses.

The process of effects is a transition from mechanical disturbance to electrical troubles, and subsequently to further mechanical effects. Indeed, the cycle of conditions is continuous and cumulative, until a state of ultimate disruption prevents further operation. Consider, for a moment, the axial movements of a brush when end-play exists, and it is at once apparent that the brush wobbles laterally in its box. Now regard the up and down movement of the brush, which may be due to undulations on the rotary surface, and here we see the possibility of high-frequency low-amplitude movements. Correct pressure will in all probability enable the brush to follow the undulations, but uneven or erratic pressure will emphasise the undulations. Thus, any sluggishness is likely to cause low-frequency high-amplitude brush movement, with evidence of considerable electric flashing between the brush and rotary surfaces accordingly, relative to the conditions of pressure and clearance, the brush may glide over the rotary surface or it may bounce about like a cork on turbulent water. The outcome of discontinuous brush contact on the rotary surface is uneven axial and/or radial surface, in the form of ruts and/or ridges. These are not due to mechanical effect—e.g., friction—but are the direct result of the increased electrolytic action caused by erratic brush and rotary surface contact.

With the formation of these surface effects, the brush movements are still further increased, and the rotary surface is still more affected. A trailing brush is more likely to ride over axial irregularities—e.g., high or low bars on a commutator, but no brush can with impunity ride over radial ruts and ridges. Once such surface conditions exist, they cannot be removed by continued operation, and the only satisfactory cure is effected by stoning or grinding the rotary surface.

Of course, while an uneven rotary surface exists, all the brushes on it will be more or less detrimentally affected—e.g., by excessive wear—and in the case of commutator, the operation is likely to be greatly affected. Sufficient has, therefore, been indicated to show how improper tolerances and tensions can cause very serious troubles, and it now remains to see how the troubles can be prevented. To some extent, an analysis of the details already given can suffice to provide solutions and preventives for various troubles, but the next part in this series will elucidate many pressure problems.

NOTE.—The reaction brush is sloped ahead of the direction of rotation, and thus its toe tends to dig into the rotary surface; whereas the trailing brush is sloped backwards towards the rotation, and its heel tends to dig into the rotary surface.

PATERSON'S
(GLASGOW)
LIMITED
THEATRE FURNISHERS

REPAIRS
STOCKS OF
MATERIALS
STILL
AVAILABLE
ESTIMATES
79
HOWARD ST.
GLASGOW, C.1
TELEPHONE
CENTRAL 5289

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM

FOR CINEMA
DECORATIONS
AND CURTAINS

375, WESTDALE LANE WEST
FRED A. FOSTER
MANAGING DIRECTOR
TELEPHONE 6047



It's an idea, but . . . but it would take some working out . . . involves machine tools you have not got, precision working your people cannot undertake, may not work in metal, anyway . . . Before you pigeon-hole it as just another might-have-been-a winner, get in touch with us, because we have the knack, and the tools, and the staff, and the daring, that translates ideas into working reality. If it is not practical we will advise you, frankly, to drop it into the pigeon-hole, but if it has the germ of the possibilities you think it has—we shall see to it that it sees the light of day.

GIB

PRECISION FOR INDUSTRY

GIB PRECISION LTD., 17-19, STRATFORD PLACE, OXFORD STREET, LONDON, W.1
Tel.: Mayfair 1585-7. Works: Lewis Lane, Cirencester. Tel.: Cirencester 434



Experience gained from war-time developments is now being turned to the cinema arc rectifier. Particulars of a revolutionary advance in design and performance of Nevelin rectifiers for projector arc power supply will shortly be released.

LOOK FOR FUTURE DETAILED ANNOUNCEMENTS

'Nevelin' ELECTRIC CO. LTD
PURLEY WAY CROYDON SURREY
TELEPHONE CROYDON 2268 TELEGRAMS NEVELIN CROYDON

**STURGEON-ACME
ARC LAMPS
D.C. and
A.C.**

"Brilliantly Supreme"

Telephone
Office: GER. 5457
Works: Harlow 2202

Manufactured and
Distributed by
CINESALES LTD.
49, FRITH STREET, LONDON, W.1.

Telegrams: SELASENIC, WESDO, LONDON. Cables: SELASENIC, London

ings for Juniors

By the Chief

CONDENSERS AND CHOKES

OR the second time we must diverge from the theme of our subject—amplifiers—in some of the detailed components. We considered three components, one of which may consist of coils of wire; a choke, on the other hand, is a queer bit of apparatus, quite unlike anything we have previously considered. In text books we learn about condensers under the heading of statics, along with such useless toys as pith balls, bits of amber, and cats'-skins. Unlike other pieces of apparatus, there is no metallic connection between the two poles of a condenser, which consists of a conductor connected to one pole of the supply, and another conductor connected to the other pole, insulated from one another.

Structure of a Condenser

In the most general form we have a number of plates connected to one terminal, and a similar number of plates connected to the other, arranged alternately, and quite close together; the insulation between them may be of paper, or mica. There is no electrical connection whatever between the two sets of plates; and yet we say a condenser may be used to carry current. How? First of all, only alternating current; the ideal condenser—which like most ideal things doesn't actually exist—would pass no D.C. whatever (here's the first respect in which the condenser is the opposite of a choke). A condenser passes A.C. to an extent dependent on two things: the capacity of the condenser, and the frequency of the current. It's obvious that, just as in a choke we have something besides resistance, in a condenser we have something besides insulation. That something is the ability of one plate of a condenser to affect another—of a plate that carries an electric charge to induce a similar electric charge upon an adjoining plate. And

if the potential and polarity of the charge on the first plate is continually varying—as when it is connected to A.C.—a similarly varying potential will appear on the second plate, and if a wire is connected to that second plate, a corresponding alternating current may be obtained from it.

The ability of a condenser to transmit alternating potentials in this manner depends upon the size and number of plates, the distance between them, and the material between them. These factors are summed up in the term *capacity*, the practical unit of which is the *microfarad*.

Impedance Differences

In transferring an alternating current from one side to the other of a condenser there is a certain loss which, following the example of the choke, we call *impedance*. But it is a different sort of impedance from that of



Left: The principle of a condenser. Right: (top) Symbols for fixed and (bottom) variable condenser

a choke, and, in fact, if a choke and condenser are in series, the impedance of one must be subtracted from that of the other to get the net result.

However, in both cases the impedance varies with frequency. But while the choke, as we have seen, passes low frequencies and obstructs high frequencies, a condenser is just the opposite: it offers a high impedance to low frequencies and a diminishing impedance to higher frequencies. Thus the uses of the condenser are just the reverse of those of the choke: it can be used to pass an alternating current—including a speech current—while stopping a direct current; it can be used to pass a high frequency freely, while opposing a lower frequency. These points may be classified as in the table herewith.

Current
A.C.: Low frequency
A.C.: High frequency
Choke
Low resistance
Low Impedance
High Impedance
Condenser
Infinite resistance
High impedance
Low impedance

I don't want to make you wade through complicated mathematics, but, put briefly, if you *double* the frequency of current, you *double* the impedance of a choke, but *halve* that of a condenser; if you *halve* the frequency of the current, you *halve* the impedance of a choke, but *double* that of a condenser. (These figures aren't quite exact, but they're near enough.)

There are two characteristics, other than capacity, by which a condenser is chosen. The higher the voltage it has to withstand, the larger must be the condenser, for obvious reasons. Then sometimes we need to be able to vary the capacity of a condenser; one type of variable condenser is the type in which half the leaves move away from the other half when the knob is turned, while another type often found on modern wireless sets is the small trimmer condenser, the capacity of which—measured in picafarads, or millionths of a microfarad—can be adjusted by a screw-driver.

If a condenser is required to work only on pulsating direct current (actually to short-circuit the ripple or A.C. component) a special type can be used, known as an electrolytic condenser, which has a liquid or jelly electrolyte instead of a paper or mica; this type must never be used on A.C.

Well, in the last two months we've investigated four types of amplifier components: resistances, transformers, chokes, and condensers. This diversion was necessary, because these components are used in practically every section of the amplifier; but next month we'll try to get back to our valves, and see how, with the help of the components we've just been considering, a number of valves are connected together to form a complete amplifier.

RCA HAS DUAL 16/35-mm. PORTABLE RECORDER

A number of Allied Governments during the war have been using a mobile film-recording equipment designed by RCA to give new effectiveness and mobility to sound picture production. It is expected that this type of equipment, called the PM45, will find even greater use for peace time purposes, since it can be adapted for 16 mm. as well as 35 mm. production. Australia, Brazil, the Netherlands and New Zealand are among nations planning to use RCA sound film-recording equipment.

There is Still Need to Save Waste Paper

Still Going To It

● Why not let Coltman's shoulder your ever increasing publicity worries? By installing their frame service you ensure a never-failing supply of publicity for every position at a theatre ●

COLTMAN'S

for perfect frames and better publicity

ELMEC

LONDON

DESIGNERS

AND

MANUFACTURERS

OF ALL

FILM EQUIPMENT

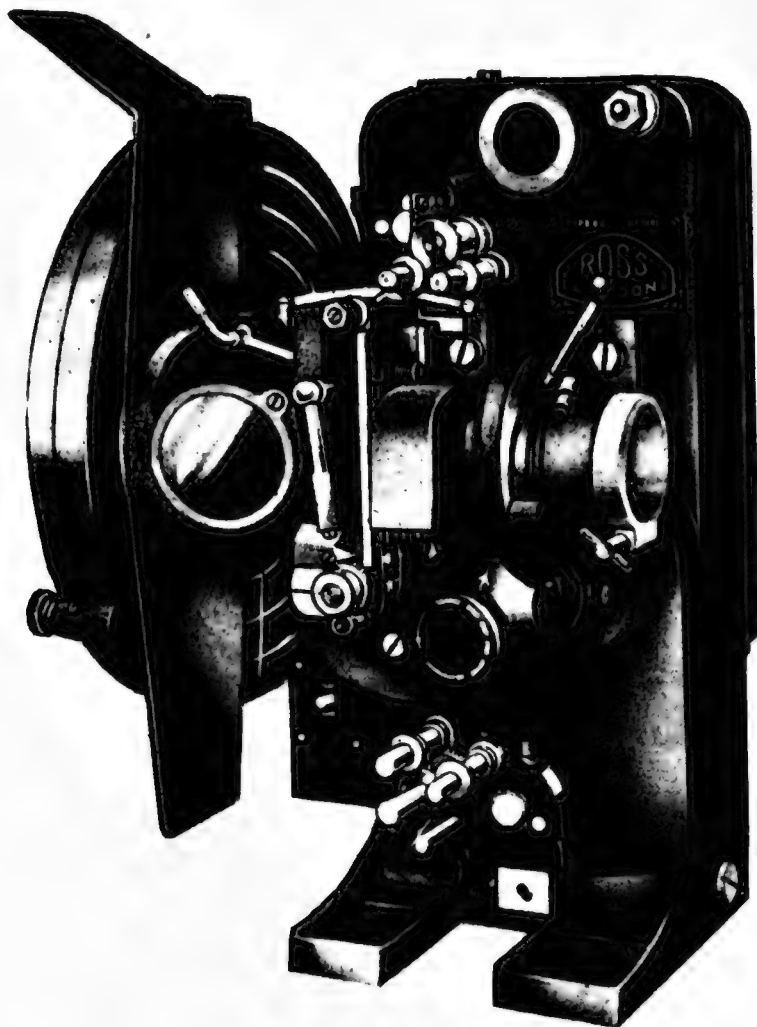
ELMEC KINE

EQUIPMENTS

LTD.

32, THE MALL, W.5.

TEL PERIVALE 5109
LEALING 1707



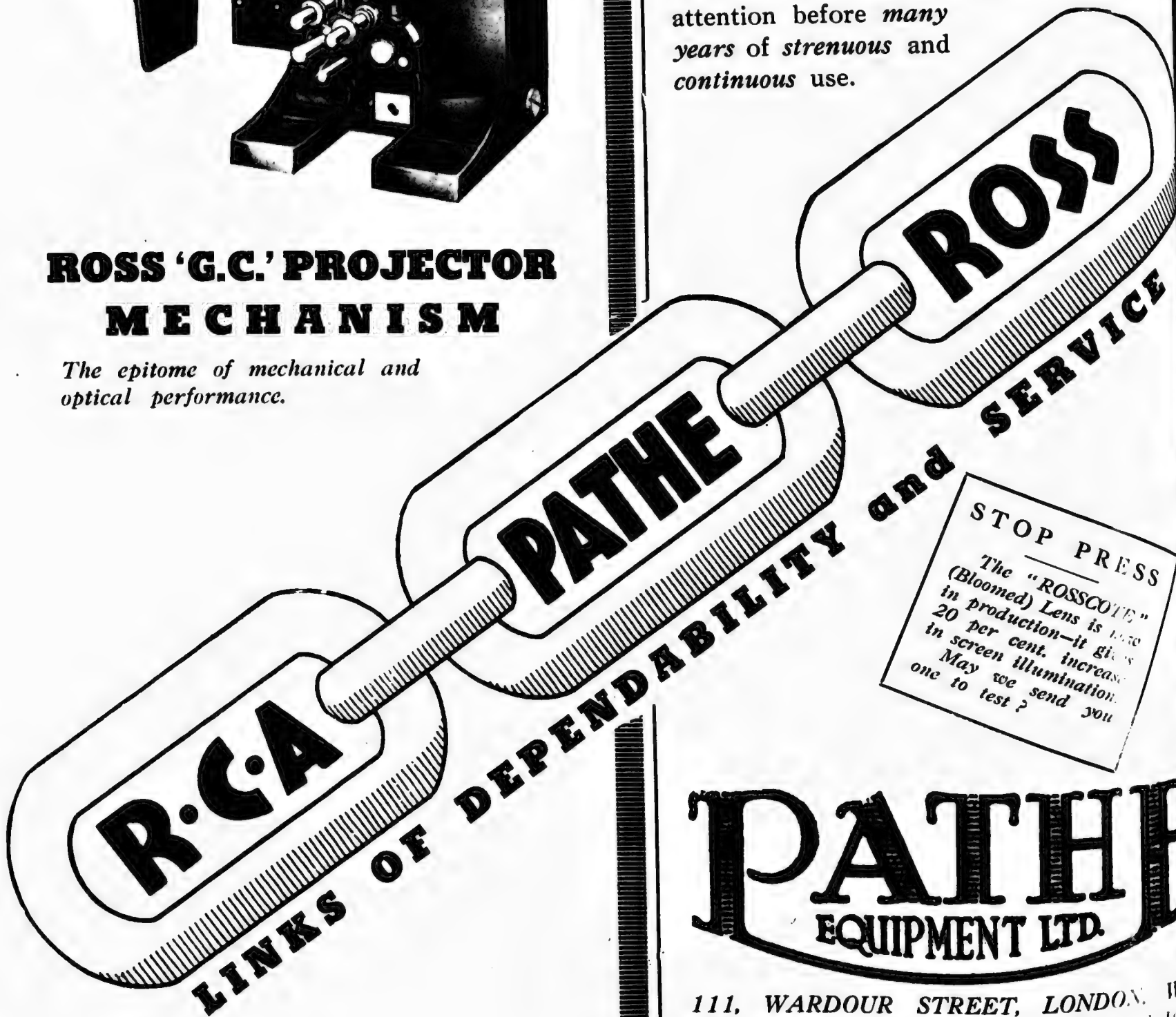
ROSS 'G.C.' PROJECTOR MECHANISM

*The epitome of mechanical and
optical performance.*

SERVICE

BEFORE SALE—Through unremitting effort in the development of the G.C. PROJECTOR on such lines of *Originality* and *Ingenuity* as to ensure 100% Efficiency in Performance. There is a scientific principle in the design of every component.

AFTER SALE—Through the medium of highly skilled Technical Representatives in all parts of the Country, whose Services are entirely at disposal in the remote and rare event of the Ross Projector requiring attention before *many* years of *strenuous* and *continuous* use.



PATHE

EQUIPMENT LTD.

111, WARDOUR STREET, LONDON, W.1
'Phone : Gerrard 1544 'Grams : Pathequip. E. 111, London

September 13, 1945

TEACHING FLYING TECHNIQUE BY 16-mm. FILM

Dr. Spencer's Informative I.B.P. Lecture

Dr. Spencer's part played in technical instruction by the employment of kinematography was dwelt upon at some length in a paper by Dr. D. A. Spencer delivered to the Congress of the Institute of British Photographers last month.

F. Uses

Dr. Spencer used as the thread for his discourse the manner in which photography is used in the training of an R.A.F. pilot and the construction of aircraft, but his references were wide enough to cover a field of interest to all connected with kinematography in various occupations.

Using Slide Films

In Canada, where a large number of fliers are trained, equipment was improvised from ordinary 35-mm. projectors and film printers which enabled half a million slide films to be made per month. By means of projecting a strip on to a daylight screen and coupling the mechanism of a gramophone motor, audible as well as visible instruction was provided which obviated the presence of a specialist teacher, the record delivering the picture as the slides changed on the screen.

in Schools

Dr. Spencer asserted that the use of the film and film strip in ordinary education has made much greater strides abroad than in England. Whereas in 1938 the average number of text books available to teachers in English primary schools was five, in Russia even the most isolated village communities had 24, which were in the form of film strips. Millions of feet of 16-mm. film have been used for specialised training films for the Army Services. They ranged from coloured films which teach the theory and practice of anti-aircraft from the beginning to the complexities of shooting at aircraft approaching from many angles and at many speeds. In this use of sub-standard film Great Britain has lagged behind other countries. Before the war 40,000 16-mm. film projectors were in use in German schools; in Great Britain only 2,000 were so used. Already, for the education of German youth 2,000 projectors are being employed.

Educational Investigation

The first step in getting down to work in England has been the establishment of the Visual Education Centre at Exeter College, Exeter, where a technique has been developed to determine the teaching value of any particular type of treatment of a subject. The Association for Scientific Photography and a committee of the Association of Scientific Workers are also doing valuable work in preparing catalogues of the best used teaching films as their number grows. Dr. Spencer felt that there should be more openings for sub-standard kinematography with ideas in making such films. However, as the Board of Education stipulates that remains at 2s. per annum the use of sub-standard films and film strips must remain limited. The new approach to history, geography, economics and biology could be immeasurably simplified by the intelligent use of the film slide, Dr. Spencer declared.

In training for air combat, the projection of films at which the airman aimed with a

dummy gun recorded his ability as a marksman.

How necessary such instructional films were for the airman was graphically presented by the lecturer when he stated that air combat in the last war began with airmen taking pot-shots at each other with pistols when travelling at motor-cycle speeds. In 1944 they were firing cannon at each other while travelling at speeds approaching that of sound.

Before you can let a man loose with weapons like that you want to be pretty sure of him, and the film camera made this possible. It was mounted alongside the weapon with lens synchronised with the gun barrel. In this manner records were forthcoming which substantiated the flier's claim to have destroyed his enemy.

Aircraft Construction

Dr. Spencer then gave particulars of the process of "photo-lofting" by which dimensions of aircraft parts are recorded on sensitised metal and the metal cut along the lines resulting, and proceeded to outline the method of testing the composition of molten alloys by photographing the electric spark struck between the samples of metal to be tested. If incorrect, the composition can be corrected while still molten.

When the aircraft is ready for its test flight slow-motion pictures are taken of its take-off

SUPER **W. R. C.** PAINTS BRIGHT ALUMINIUM PAINT Superfine Quality

Specially prepared for all Interior and Exterior Cinema work where a high Lustre and an economical finish is required.

It combines Hard Wearing properties with outstanding Anti-corrosive Heat Resisting and Light Reflecting features.

PACKED IN TWO SIZES:

1 gallon size - 30/- per tin

1/2 gallon size - 16/- per tin

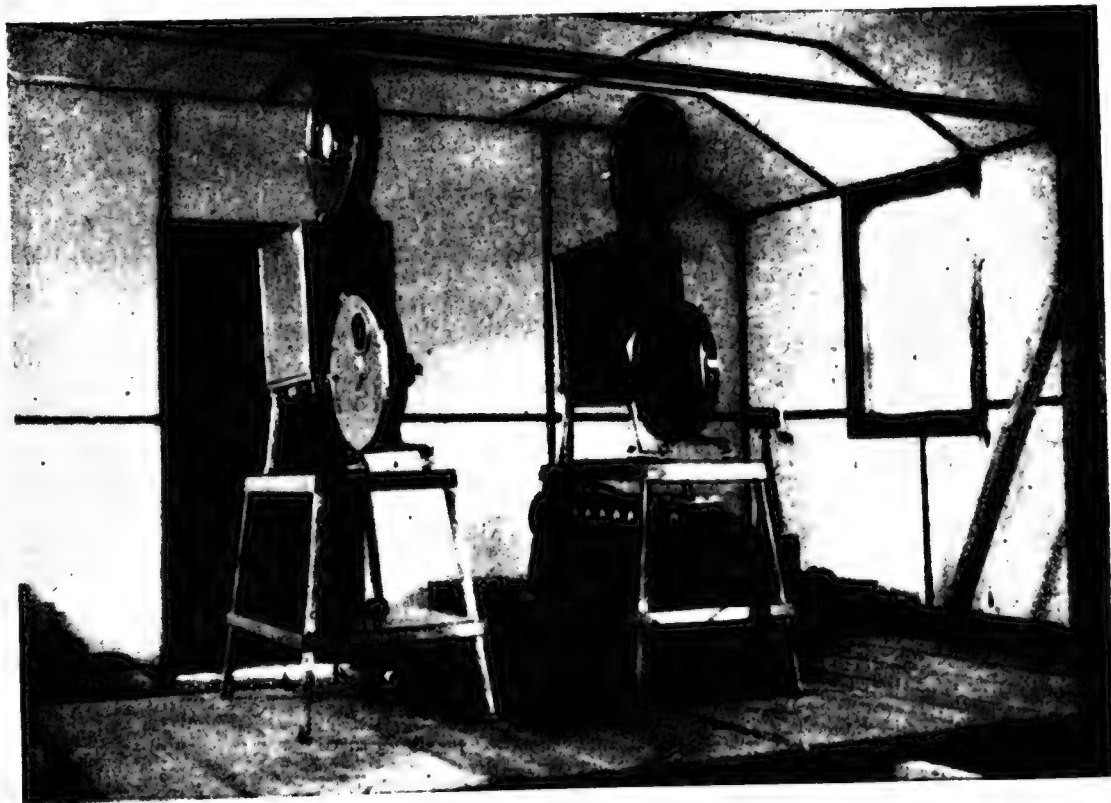
Carriage paid England & Wales

Write, enclosing remittance to:

W. R. COOK & CO.,

Dept. 2, 1, Borough Rd., DARWEN, Lancs. Tel. 272

and dials associated with test instruments in different parts of the 'plane are recorded by the kine-camera.



Projection room of one of the ENSA open air kinemas in the Middle East, over which F. T. Woods formerly guild secretary, was supervising engineer

POOL CARBONS

INDUCTORS they've got to be **STRONG** to stand this racket ★

Phoenix House,
19-23, Oxford St., W.1.
Gerrard 6246

SAVE £'s

Purchase from the actual manufacturer

The World's Best 35 m/m REWINDER

UNIQUE FEATURES:

Ball bearings, machine cut SPUR gears, no pins, no oiling, rustless steel throughout. Spindle concentricity maintained at .0002 in. Unit built, all parts instantly interchangeable. Silent running, rock steady, easy manipulation. Finish rich chrome and black crackle.

NOW ONLY £5 5s. 0d. NETT, fully guaranteed.

Mass production and direct sales has reduced the price of these luxury rewinders from £10 10s 0d. to £5 5s. 0d.

The "WARDOUR" Indestructible Laminated Spooling-off Plate

Will not bend, warp or break, light weight and permanent.

Price 18s. 6d. each, nett.

Deliveries definite 100 per week by Nov. 1st, 1945.

WARDOUR MANUFACTURING CO. LTD.

(Sole Agents for the VICTOR Corporation of America)

182, WARDOUR ST., W.1

Works:
SHEPHERDS BUSH

Telephones:
GERRARD 3835 and 8297

Managing Director: D. M. ROBSON

Write or call for pictorial catalogue.

PRECAUTION: Do not purchase imitations, we have no travellers or representatives for these lines.

Mercury-Arc Rectifiers For supplying Cinema projector Arcs

*Self
Contained
Simple
and
Dependable
giving*



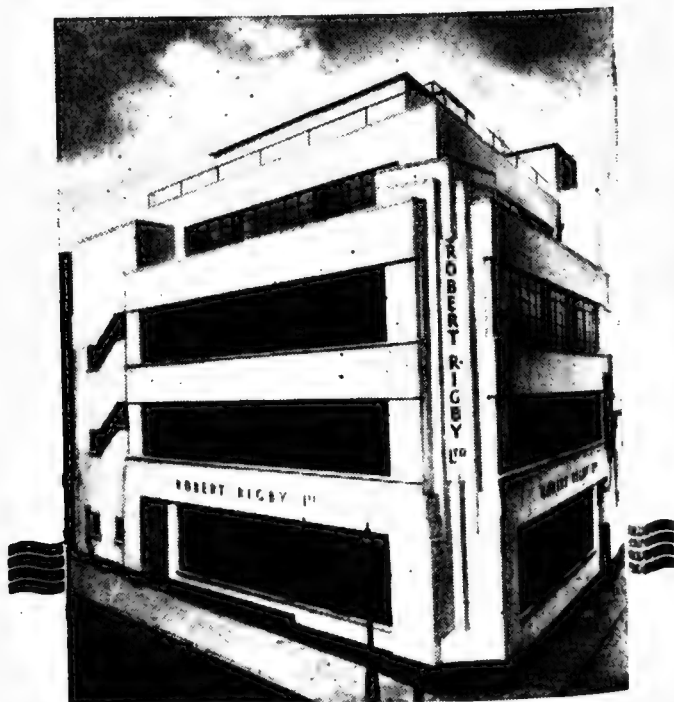
**MAXIMUM
EFFICIENCY**

**NO
BALLAST RESISTANCES
REQUIRED**

THE ELECTRIC CONSTRUCTION CO. LTD.
WOLVERHAMPTON
TELEPHONE 21455 (7 LINES)

Cinematograph & Stage Apparatus

Manufactured by



ROBERT RIGBY LTD

PREMIER WORKS, NORTHINGTON ST
LONDON W.C.1.

Telephone:
(WOLBORN) 2044 (2 Lines)

Telegrams:
PRECHEMAT, WOLBORN, LONDON

"Supplied through all the leading trade houses"

ORGANISING A 16-mm. MOBILE UNIT II

Taking Care of Films and Apparatus

By P. G. BAKER

16-mm. film is more delicate than the more robust 35-mm. gauge. One large film library sent out new copies during the war years with only 3 ft. of leader; many films went out with no leader at all! To preserve the film, keep a supply of good film clips and never permit a reel to be run without at least two or two and a half feet of leader attached.

One cause for film damage during running is often overlooked by the projectionist—a misplaced sprocket-guide-roller or other displaced part over which the film has to pass. While work makes it possible for rollers and guides to be easily damaged, and if such displacement is not quickly noticed the film may be torn or scratched or the track damaged beyond repair.

Careless operators are a cause of much film damage; but unintelligent operators do more. Though it sounds incredible, some operators gain lost film loops while the machine is running by giving the lost loop a sharp tug forwards with their fingers!

Film will also get mutilated if the still picture device provided on some machines is operating properly and when brought into a nearby frames will be blistered.

A take-up belt should have a tension of about 3 or 4 oz.; if the tension is severe, it will strain the sprockets of the film.

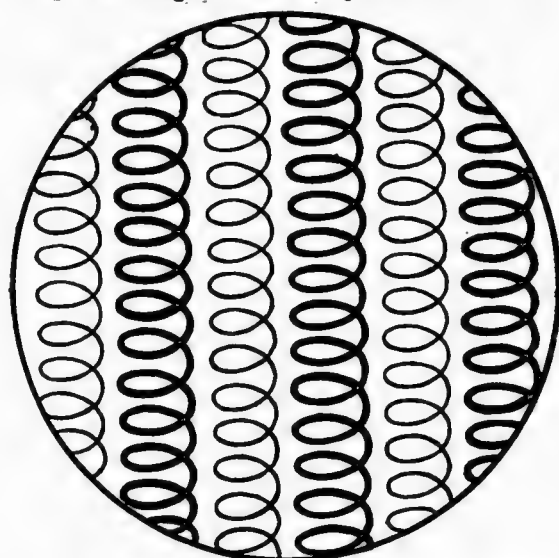
16-mm. film will not operate if one sprocket of the film is damaged, but this is the case with 35-mm. stock. In rewind, unless every damaged sprocket is removed adequately patched, during the next run a flaw or intermittent is likely to "miss"

and several feet of the film may be scratched or torn. For this reason machines with automatic cut-outs are a great asset.

Centring the Lamp

The majority of 16-mm. projectors are constructed to take a 750-w. or 1,000-w. pre-focus lamp, giving about 160 and 360 lumens output respectively. Smaller machines for audiences of less than 500 can take 200-w. or 300-w. pre-focus lamps, while large equipment can be adapted for arc illumination. When using the lamps, however, it is essential to make sure that they are accurately placed in the lamp house. Although they are made to fit in only one position, as often as not there is a little "play" on the lamp, and it is as well to give each replacement this simple test.

With lens in position and the projector light focused on the screen, hold an ordinary piece of magnifying-glass in front of the beam about 4 in. from the lens. It is then possible to focus the image of the lamp filaments on to



This image is cast upon the screen when a piece of ordinary magnifying glass is focused in front of the projector lens when no film is being run. The front row of lamp filaments should be well defined and the back row of filaments should be seen "evenly" spaced between the gaps of the front row. If this back row of filaments is "hidden" by the front row, the lamp needs slight readjustment to give the best screen illumination

the screen. The filaments should be evenly spaced and in the centre, the back row of filaments filling the gaps between the front row. If this is not the case, a slight movement of the lamp will give it the required position.

If the programme is to include a colour film, make sure the lamp is taking its full voltage and, better still, transfer to a new

lamp. Good colour reproduction cannot be given with a dull light, or uneven picture illumination, faults which are not so obvious on a monochrome print.

Some operators let their projectors deteriorate by inadequate oiling. Others use the wrong quality oil. Thin oil is preferable: I have seen machines so covered with thick oil that in the winter the motor has refused to start the mechanism bound by the thickness of the oil.

A service engineer should assure that the sound-head has no mechanical fault: but the intelligent operator should be able to give the head a pre-performance check. This is best done with a strip of constant frequency film and a meter, from which it is possible to check the maximum output by adjustment of the optical system and to make sure there is no "wow" or "flutter."

Running Troubles

A 16-mm. projectionist will in all probability come across more running troubles than any static kinema operator. He should keep a cool head and try to trace any trouble and keep the show going, handing the machine over to a service engineer for thorough overhaul immediately following the show; but, above all, he should try to prevent trouble.

I have known trouble caused by projecting in a small overheated hall. The heat can cause the lamp to "bubble" and the lamp-holder flange to become unsoldered.

Pre-focus lamps can cause other troubles. In projectors which rely on the lamp to provide PE exciter light a double-trouble exists. If the lamp is correctly centred for the picture it may be out of centre for the sound, and while after it has burnt a number of hours it may still give a good picture, partial blackening of the lamp glass may render it next to useless as the light source for the PE.

A minor trouble for any operator is a break in the film. Film can be easily damaged by the operator trying to loop the broken length round the half-full take-up spool with his fingers. Do one of two things: Have a spare spool at hand for the take-up and clip the broken end to that after re-lacing, or use an ordinary paper-clip to hold the two broken frames together.

When the Film Jumps

When the film starts jumping there is a tendency for the projectionist to suspect the Maltese-cross or claw action. Two of the more common reasons are that you are running a very worn copy or the gate pressure may be too heavy. Check these two things first.

Loss of sound seems to be the most worrying fault for the mobile operator, especially as everything in his kinema is only temporary. The fault, he thinks, could be anywhere. A golden rule when checking on loss or insufficiency of sound is to start at the sound-track and work through all the successive reproduction stages. Time is lost, and often nothing is achieved but frantic and chaotic "prods" at this plug and that plug.

Sound can be partially lost by the filament in the exciter lamp sagging slightly because of its heat. Sometimes the show will start with full volume at hand, but at the end of the first half-hour the volume will have faded to a great extent, due to this sag in the filament. A consistent loss in volume may be caused by a particle of dirt over the slit in the optical system.

Poor quality sound may be the track itself,

Continued on page xxvii

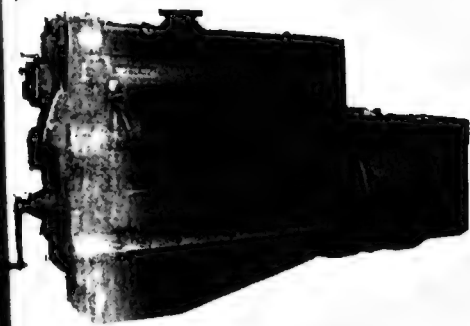


Illustration is of the latest National "DA6"

machine, which embodies all modern refinements.

This unit has an output of 40 K.w.

1250 r.p.m. The generator is flange

mounted. Other types, horizontal and verti-

cover a range from 3 to 1500 b.h.p.

NATIONAL

AND OIL ENGINE CO. LTD.

WILKINSON - UNDER - LYNE, LANCASHIRE

L. B. LOCKWOOD & CO.
THEATRE FURNISHERS FOR
SEATINGS, CARPETS, DRAPERIES OF MODERN DESIGN
NEWALL STREET WORKS, BRADFORD
Telephone: Bradford 2989
Low Moor 240 (Night)



FOR ESSENTIAL LIGHTING

USE
Osram

THE WONDERFUL LAMP

It pays always to use a good reliable lamp. Install OSRAM for dependable service.

Made in England. A **S&C** PRODUCT

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

A STEAM FLY IN THE DRINK



A steam fly in the drink . . . it can happen to you . . . or a cockroach in the soup . . . beetles in bread! An ever present risk . . . centrally-heated premises attract them . . . where food or goods are stored they thrive! It isn't your fault . . . they can't always be kept away . . . but operators of the C.I. Service can deal with them promptly . . . and effectively . . . effectively because premises entrusted to their care receive treatment at regular intervals to guard against re-infestation. The C.I. Service operates from depots in all parts of Great Britain and Northern Ireland . . . write and ask a surveyor to call and advise you on your infestation problem. No preparations for sale. Service only.

C.I.
SERVICE

DESTROYS COCKROACHES-BEETLES-STEAM FLIES-ETC

CHELSEA INSECTICIDES LTD., 125 PALL MALL, LONDON, S.W.1 Telephone: ABBey 7650
Depots at Birmingham, Bristol, Belfast, Cardiff, Edinburgh, Glasgow, London, Liverpool, Leeds, Manchester, Newcastle, Nottingham, Salisbury, Sheffield, and subsidiary Branches throughout Great Britain.

J.K.

September 15, 1945

JUNIOR TRAINEES' COURSE AT NOTTINGHAM

Highly Successful Results

THE 16 months' course for junior projectionists at University College, Nottingham, which closed at the end of June, has been highly commended upon for its results and for the enthusiasm engendered among the students.

Mr. H. B. Harris, manager of the Tudor, Nottingham, was the organiser of the course in association with the college authorities. In his final report, Mr. Harris gives the number of students attending as 49, the hours as 27, and the attendance-hours as 1,244.

A keen competitive interest was evoked by the plan of splitting the class into syndicates, the trainees themselves expressing their appreciation by letter.

Mr. Harris attributes much of the success to the co-operation of managements who encouraged their trainees to attend, and to the kind and whole-hearted support which was given by the co-instructors, C. W. Smithson (Imperial, Nottingham), C. McHugh (Capitol, Nottingham), J. Richards (Odeon, Nottingham) and F. D. Kirkland (Scala, Long Eaton), who, in addition to their hours at the university, also spent very many more in intensive preparation prior to each weekly session.

Grateful thanks are also extended to Mr. Brown, of Messrs. W. J. Furse and Co., Ltd., for his entertaining and instructional demonstrations during the students' visit to that company's theatre and workshops; to Associated British Cinemas, Ltd., and Mr. Sedg-

wick, of the Elite, Nottingham, for the latter's assistance during a syndicate test in his projection room; to George Dear, of Kalee, for an excellent lecture on his company's latest-model projector; to Jack Pointer, of Western Electric, for a lucid and entertaining talk on the principles of sound reproduction; and to Fred Prior and his efficient staff, who did valuable work in the way of duplicating the syllabus, test papers and explanatory notes.

The enthusiasm of the students is shown by the fact that 28 of the class received full attendance marks throughout the session, and many travelled from as far afield as Shirebrook, Mansfield, Newark, and Grantham each week, and were always there for the roll-call at 9 a.m. Through the generosity of the Chairman, J. Langham Brown, students' keenness has been suitably rewarded by the following prizes:—

A copy of R. Howard Cricks' "The Complete Projectionist" for the student with the highest marks (John K. Maltby, of the Empire, Mansfield);

A specially made chrome and enamel badge for each member of the winning syndicate (No. 2, all Nottingham students with the exception of three from Newark); and

Consolation badges for those students qualifying under a system of "merit" marks. Syndicates 1 and 3 tied with only a few points less than No. 2. Mr. Langham Brown attended the closing session, and Mrs. Langham Brown kindly made the presentations.

ORGANISING A 16-mm. UNIT

Continued from xxv

but there are few badly recorded 16-mm. films on the market these days. A common fault is that a roller has been jarred out of position. This misplaces the track as it passes the scanning beam, causing part of the picture or extreme edge of the track to be reproduced.

"Wow" can be caused by an uneven driving motor, poor electrical supply, but more often than not, by a roller which is not running freely or by a take-up belt that exerts too much tension on the film.

There are still a number of projectionists who do everything possible to trace a total loss of sound, only to find at the end of half an hour that the exciter light is dead! Another cause for total loss of sound may be that the PE connections have shaken loose. Always trace trouble from the sound-track, systematically. If in doubt about the PE being alive, a piece of paper flicked in front of the scanning-beam should produce a signal, while if the PE cell is uncovered and exposed to an A.C. electric light bulb it should reproduce the pulsations into a 50-cycle signal.

If this fails, check the speaker. Here is one way. Bridge an ordinary torch battery across the speaker output terminals of the amplifier for a few moments. If the speaker is "alive," this will give a signal. In the amplifier, check the valves first, working from the output stage. Tap each valve (which should be sufficiently microphonic to give a signal through the speaker if the circuit is in order.

But the first rule for all 16-mm. unit men is: Never investigate trouble in a machine unless you know what you are doing and why, report all trouble to a service engineer as soon as possible, and carry a good supply of spares and useful tools to keep the show running if possible.

YOUR



LENS...

Made by craftsmen
... when a better
lens is made it, too,
will be made by the
craftsmen of—

**TAYLOR-
HOBSON**

TRADE MARK

Taylor, Taylor & Hobson Ltd. 150, Holborn, London, E.C.1

Pitchford 2756

THE *Pyrene* AUTOMATIC FILM FIRE EXTINGUISHER

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.



NO PROJECTION BOX IS COMPLETE WITHOUT ONE



On the left is a letter from the Paignton Picture House which says:

"May I take this opportunity to congratulate you on the production of such an efficient Fire Appliance. No projection box is complete without one."

Pyrene Automatic Film Fire Extinguishers whether designed for Portable or Pedestal Model Projectors do the same job and are equal in efficiency . . . the keynote of all Pyrene Fire Appliances.

THE PYRENE COMPANY, LIMITED
 GREAT WEST ROAD, BRENTFORD, MIDDLESEX
 Telephone: EALing 3444.

MANUFACTURE OF PROTOTYPES

B.o.T. Invitation

An announcement by the Board of Trade invites manufacturers who wish to undertake preparatory work for post-war trade to obtain specific authority. Since the Board of Trade and certain other departments will for some time expect to do as much development work as possible with existing staff. Where, however, important work is likely to be seriously retarded by staff shortages requirements should be notified to the local officer of the Ministry of Labour.

It will still be necessary for manufacturers to obtain licences for raw materials where they are subject to control. The reason for this is that many materials are likely to continue in short supply for some time to come, and some measure of control is necessary.

FOREIGN MARKET SURVEY

Reviews of commercial conditions in Bolivia, Brazil, British East Africa, Chile, Iraq, Palestine, Peru, Persia, Sweden, Uruguay and A. at 6d. each net, and Reviews of commercial conditions in Argentina, Egypt, Mexico, New Zealand and Portugal at 1s. each are published by H.M. Stationery Office. Reviews of a further 11 countries are in course of preparation. Subscriptions for the whole set £1 delivered as published.

EXCITER LAMP FEED

Continued from page xiv

which is quite common on the 16-mm. variety. This is the high frequency A.C. lamp, operating on a frequency well above the audible range.

Again, the lamp is a special job, but in this case is of low wattage—4 volts, .75 watts is common—compare this with the 10 volt, 75 watt lamp for use with 50 cycles supply. The source of supply for this high frequency lamp is a valve oscillator, deriving its power from the main amplifier.

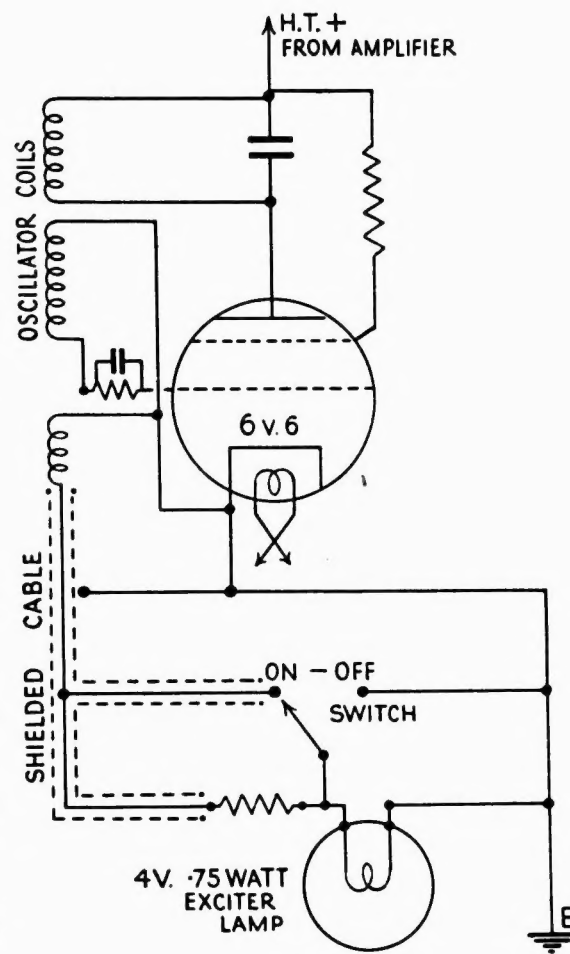
This is a light, inexpensive and compact arrangement with much in its favour, especially for portable equipment. We show the usual arrangement for a single machine in sketch 5.

INTERNAL COMBUSTION ENGINES

No Restriction on Supply

A certain degree of relaxation of the control of the internal combustion engine producing industry has now become possible.

In general, makers are now free to accept and execute all orders—including civilian orders for home and export—without prior reference to the Ministry of Supply as has been necessary in the past. It is still necessary to agree the makers' aggregate programmes to ensure the proper allocation of supplies of raw material and to make certain that the arrangements are in accordance with the availability of manufacturing facilities and labour.



Sketch 5

VITAVOX

MICROPHONES AMPLIFIERS LOUDSPEAKERS
COMPLETE INSTALLATIONS FOR SOUND REPRODUCTION
IN CINEMAS PLAY-BACK EQUIPMENT FOR STUDIOS

BUILD for the future on a SOUND basis....!

The great advances that have been made in recent years and the experience gained under the stress of war have greatly increased the efficiency and scope of modern Sound Equipment. And nowhere will the lessons learned be more effectively applied than in the products designed and built by VITAVOX—specialists for twenty years in Sound Diffusion and Acoustical correction to the Motion Picture Industry.



Manufacturers of Sound Equipment
VITAVOX LIMITED, WESTMORELAND ROAD
LONDON, N.W.9. TEL: COLINDALE 8671-2-3

Priority Orders only just now.

Complete Coverage of all TECHNICAL BRANCHES of the INDUSTRY

★
Net Sales Statement

★
We have examined the Company's accounts and records relating to the twelve monthly issues of
"The Ideal Kinema"

from July, 1944, to June, 1945, inclusive and we certify that the average number of copies distributed each month during that period as a supplement to **"Kinematograph Weekly"** (including additional copies sold, but excluding copies distributed free and voucher copies of **"KINEMATOGRAPH WEEKLY"**) was

5,103

Yours faithfully,

(Signed) FRANKLIN, WILD & CO., Chartered Accountants,
Orient House, 42-45, New Broad Street, London, E.C.2.

Have you a Query? ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for instruction or source of supply.

- | | | |
|-------------------------------|------------------------------|------------------------------|
| 1 ACOUSTICS | 21 ELECTRICAL equipment | 39 PAINT (luminous) |
| 2 Air conditioning | 22 FANS, ventilating | 40 Plastic decorations |
| 3 Amplifiers | 23 Film Cabinets | 41 Portable projectors |
| 4 Arc Lamps | 24 Fire Prevention Apparatus | 42 Projection room equipment |
| 5 A.R.P. requirements | 25 First-aid outfits | 43 RADIATORS |
| 6 BATTERIES | 26 Fluorescent paints | 44 Rectifiers |
| 7 Box-office equipment | 27 GENERATORS | 45 Resistances |
| 8 CABLE | 28 HEATING systems | 46 SAFES |
| 9 Cafe furnishing & equipment | 29 INDEPENDENT plant | 47 Safety Curtains |
| 10 Carbons | 30 LAMPS, general | 48 Screens |
| 11 Carpets | 31 Lamps, projector | 49 Seating |
| 12 Changeable signs | 32 Lenses | 50 Signs (state kind) |
| 13 Condensers (Lenses) | 33 Lighting, emergency | 51 Slides |
| 14 Curtains | 34 MICROPHONES | 52 Stage lighting equipment |
| 15 Curtain controls | 35 Mirrors | 53 Switchboards |
| 16 Cut-outs | 36 Motor generators | 54 TALKIE equipment |
| 17 DECORATIONS | 37 NON-FLAM fabrics | 55 UNIFORMS |
| 18 Dimmers | 38 OIL ENGINES | 56 Upholstery fabrics |
| 19 Disinfectants | | 57 U.V. (ultra-violet) lamps |
| 20 Display frames | | 58 VACUUM cleaners |
| | | 59 Ventilating systems |

THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

I should like to receive reliable information
concerning.....
(Indicate Subject by Number)

Theatre.....

Seating Capacity.....

Remarks.....

.....

.....

.....

.....

.....



A PHOTOPHONE LIMITED, 43, BERKELEY SQUARE, LONDON, W.1

Telephone: Grosvenor 8861-8

Pitchford 2755



Running commentary:

This sort of commentary doesn't come from the sound track but from critical patrons in a theatre where reverberation causes patchy sound, loss of clarity, undesirable echo and imperfect speech.

No blame can be laid at the door of the equipment. The trouble lies in the auditorium. Most theatres built before the talkies came—and some built since—are acoustically unsatisfactory. Reverberation troubles and others can be cured without difficulty by the installation of Acousti-Celotex

sound absorbing tiles at points and in quantities specified by the acoustical expert.

As one of your first post-war moves let Celotex Limited or the technical experts of their distributors go into the acoustics of your theatre.

- CELOTEX

CELOTEX LIMITED • NORTH CIRCULAR ROAD • STONEBRIDGE PARK • LONDON

MEMBERS OF THE BUILDING BOARD MANUFACTURERS ASSOCIATION

REGIONAL DISTRIBUTORS

HORACE W. CULLUM & COMPANY LIMITED, Connaught Gardens, Muswell Hill, N.10 (England, South of Cheshire and Yorkshire, and West of London)
WILLIAM BEARDMORE & COMPANY LIMITED, Parkhead Steel Works, Glasgow (Scotland and North England, excluding Yorkshire)
J. H. BEAN & COMPANY LIMITED, 22, Basinghall Street, Leeds, 1 (County of Yorkshire).